

FEB/MAR  
ISSUE #26

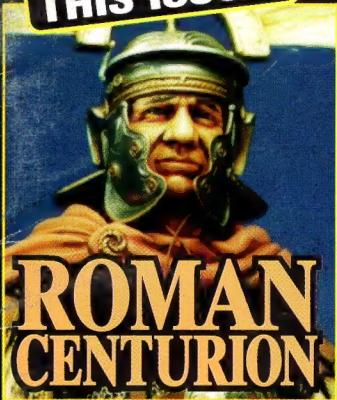
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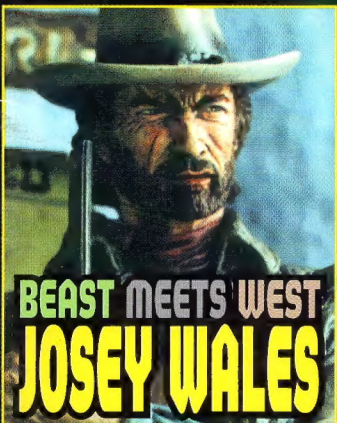
# Modeler's Resource™

"For the Sci-Fi, Fantasy, Vehicular & Figure Model Builder"

THIS ISSUE!



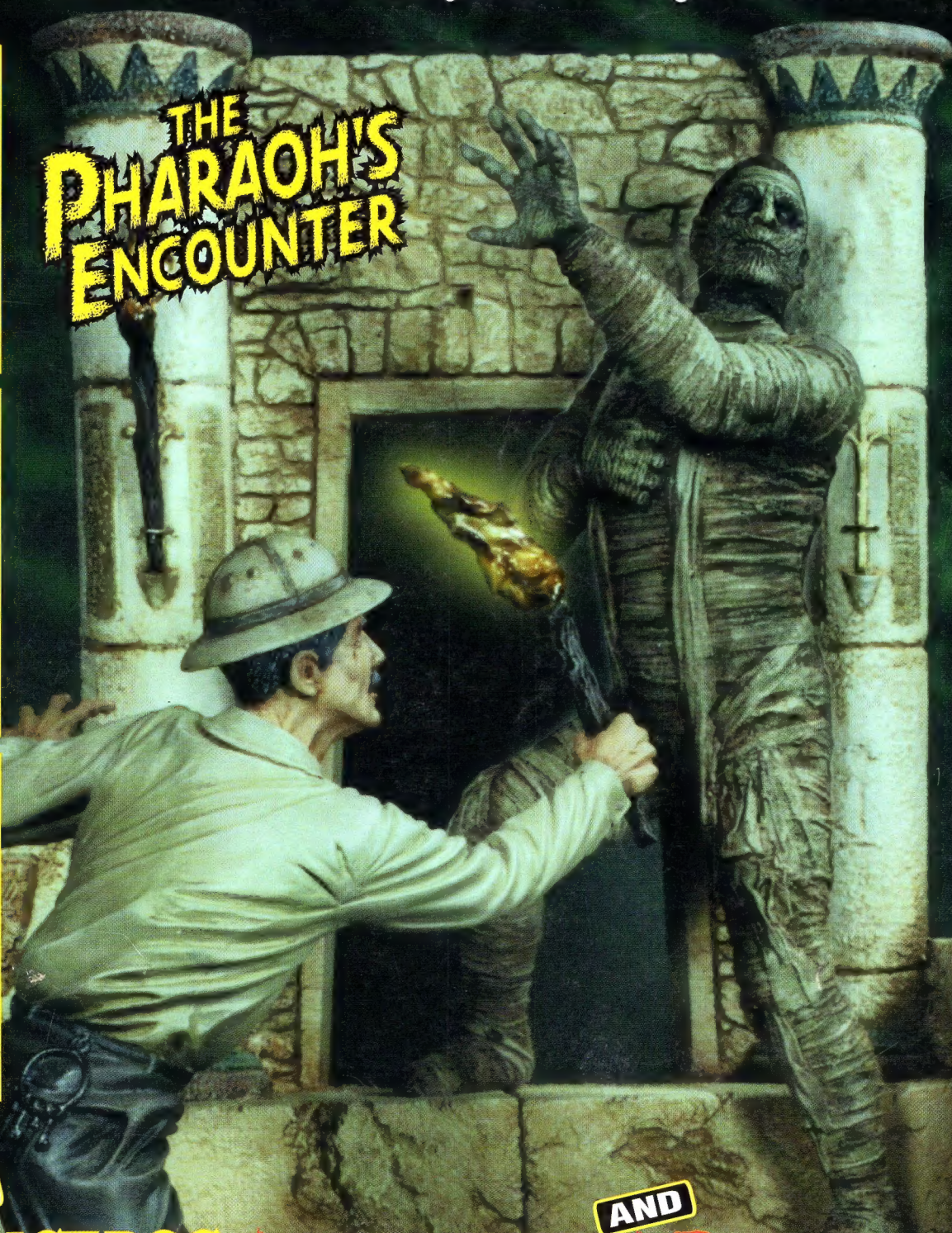
ROMAN  
CENTURION



BEAST MEETS WEST  
JOSEY WALES



TOM'S  
HYDE



THE  
PHARAOH'S  
ENCOUNTER

PLUS

BLACK DOG  
THE PIRATE

AND

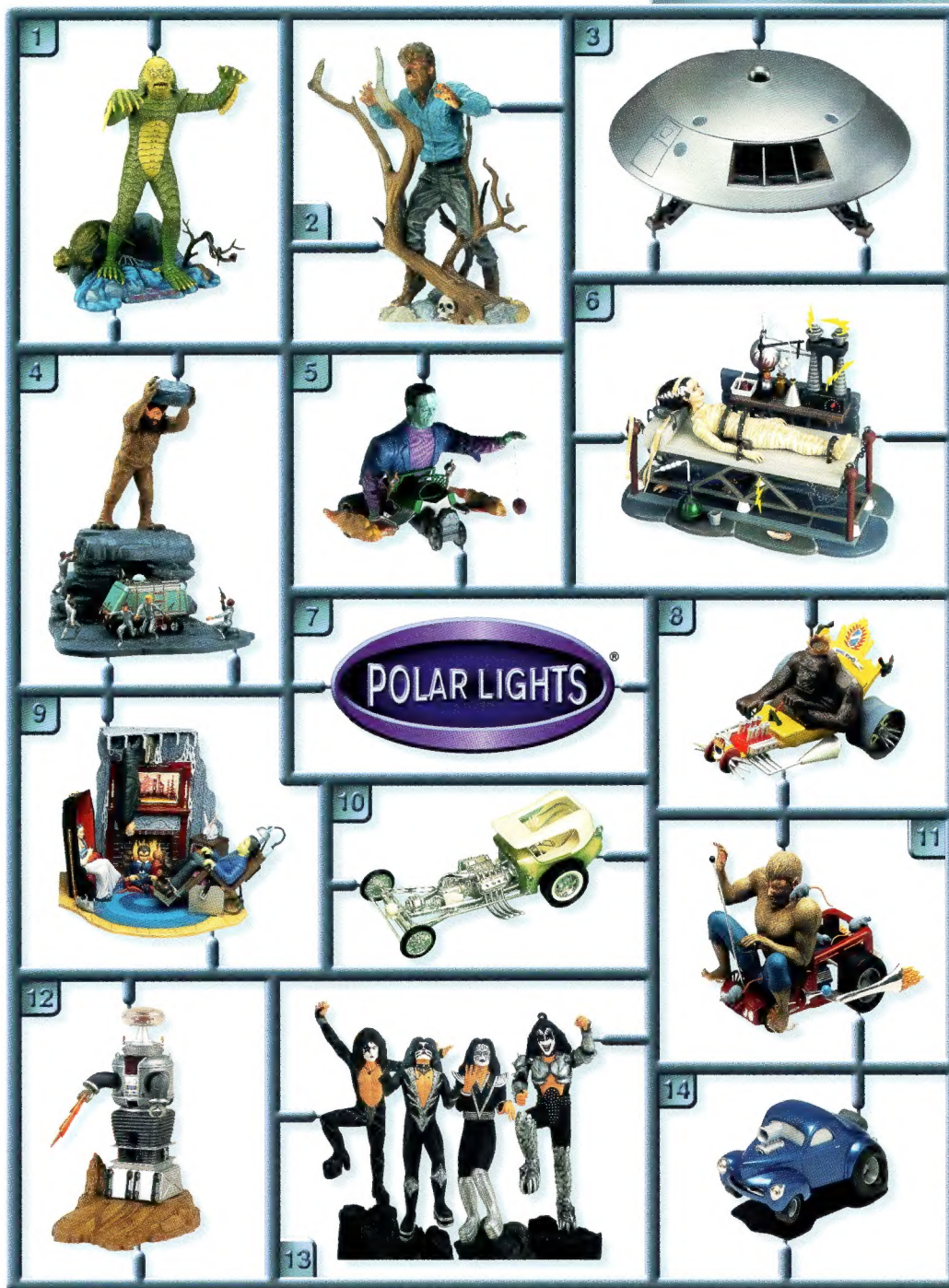
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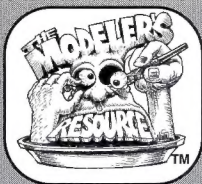


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**Issue #26 - February/March 1999**

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⇒ **Parent Advisory:** We have chosen to *not* censor parts of a model which only a few may deem objectionable. Parents should take note that some of the material/images in this publication may not be suitable for children. Parental Discretion is Advised. Thank you.

**Our Three-Fold Mission Statement**

**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing, high quality, affordably priced items.

## DEPARTMENTS

**4**

From the Publisher

**5**

Mail Bag

**6**

Down the Prehistoric Trail

**10**

Across the Pond

**12**

Porter's Palette

**14**

Kids' Korner

**16**

Behind the Curtain

**22**

Birth of Boo-Berry

**26**

Showtime Calendar

**33**

Lair of the Craftbeast

**36**

Tales from the Glue Queen

**44**

Coming at You!

**47**

At the Newsstand

**52**

Asylum Granted

**56**

It's All Plastic to Me

## THIS ISSUE'S COVER

### THE MUMMY STRIKES!

One of our newest writers, Tim Gore, does it up to one of the newest kits on the market today, from Jeff Yagher and Monsters in Motion. Check out "Pharoah's Encounter" this issue!



Kits pictured built/painted by Tim Gore (*Pharoah's Encounter*, photo by Chris Mrosko), Bill Craft (*Josey Wales*), Joe Porter (*Roman Centurian*), Tom Gilliland (*Mr. Hyde*) © 1999 Modeler's Resource. All rights reserved.

**Cover Design/Layout:**

Bill "The Craftbeast" Craft, Craftbeast Designs, © 1999 Modeler's Resource. All rights reserved.

## FEATURES

**DOWN THE PREHISTORIC TRAIL**

with Mike Fredericks

Here's Mike with more Dino news!

**ACROSS THE POND**

with Mad Dog Hall

Mad Dog chats it up with Vic Door

**BEHIND THE CURTAIN: STEVE JOHNSON**

with Jim Bertges

Jim pulls the curtain back on this FX company!

**BIRTH OF BOO-BERRY**

with Alex Kreifeldt

Ever wanted to sculpt but the how to begin overwhelmed you? Here's a simple project to get your feet wet.

**HERE'S DONNY!**

with Don Rutherford

Don takes his airbrush to the Blood Suckler...

**GARAGE KITS ARE SUCH EASY PREY!**

with Jerry Buchanan

Jerry is out for bear this issue!

**TALES FROM THE GLUE QUEEN**

with Cindy Morgan

Black Dog from Testors and Jimmy Flintstone.

**BEYOND THE BARE BONES**

with Tom Gilliland

Tom signs off with a very cool looking Mr. Hyde and a simple, customized diorama base.

**SON OF REZNEDZ**

with Photos by Vicky Sampson

Here's a pictorial of the second installment of this growing model & toy expo!

**CLAY-MAGERY**

with Joe Laudati

Get the oven ready!

**AN ANSWER TO A 'HAIRY' PROBLEM**

with Alan Friedman

Want to know how to apply hair to a kit?



## Out of the hobby shop and into 7-11...

W

hat I always find interesting is how people learn of the magazine. It's intriguing to think of where this magazine is beginning to show up. I received a call not too long ago from a gentleman who needed some information about our kits. I routinely ask folks where they find the magazine and I was surprised to learn that he had found it at his local 7-11

Store! He said he walked in, browsed the magazine section and there it was. Having never seen it, he picked it up, flipped through it, liked what he saw and bought it. That was a major introduction to this end of the modeling industry for him.

Because of our continued climb in circulation, one of the positive results is the amount of people who simply stumble onto the 'garage kit' industry solely because of *Modeler's Resource*. The stories are often the same: they modeled kits when they were kids and since finding this magazine a whole new world has opened up to them. They're dumbfounded because of what they did not know existed. Some write to tell me that for the longest time, the majority of what they've done has simply been planes, trucks or military, but after finding out about *Modeler's Resource*, they've found that their interests in figure kits have usually grown to adopt other areas, including girl kits.

Since our latest two distributors have begun carrying us (**Prestige** and **ADS**), our magazine is literally pushing itself 'out of the hobby/comic shop' that has been previously defined as the garage kit industry. It's a big risk to allow our magazine to be displayed in convenience and drug stores and supermarkets, but there are still tons of people who are not part of this end of modeling, yet who have built the types of models found there as kids. Think of all the multiple thousands upon thousands of kits that Aurora alone produced. Someone was building them when they were kids. Many of these same folks, having long ago given up figure kits, are now finding their way back into it and are very happy to know that it still exists in some form.

It's very much a pleasure to, in some way, introduce folks like these to this end of the modeling spectrum for the second time. The more that happens, the more this area of modeling stays alive and grows.

This magazine began five years ago as a 12 page newsletter. Over the years, we've grown and, dare I say, have actually been instrumental in helping the industry to grow as well.

We're proud of that history and we're proud that we've been able to enhance your modeling as much as we have. We're literally moving beyond the hobby/comic shop and into other venues where the average person can now find and peruse the magazine. We have no plans of slowing down either. Next time you're in your local drugstore, convenience store or even an airport, check out the newsstands. You never know what you'll find.

### The Sun Also Sets:

Okay, everyone, put your hands together and let's hear it for Tom Gilliland! He's done an outstanding job writing for this magazine, going all the way back to issue #6 (Jan/Feb 1995) where he first introduced the art of dry-



brushing and washing in his inaugural column.

The article you'll read in this issue of *Modeler's Resource* will be his last one for us (except for possible reprints in our eventual "Best of" issue). Tom feels the need to stretch his wings a bit and be able to move around between the various model-related, airbrush and toy publications. Even though you won't see his articles here anymore, we're certain that you'll be seeing his "Beyond the Bare Bones" column in other venues and for that, we're grateful. We wish him all the best in the world and we know that whatever he chooses to do, he will do successfully. Thanks for the articles and memories Tom and for helping us all to paint a bit better!

Enjoy this issue everyone and we'll see you next time, promptly, the first week of March.

*Fred DeJure*

### A Couple of Quick Notes:

- We neglected to list someone's last name in our last issue's StarCon coverage. The gentleman in the photo with the other folks is **Bob Hise** - sorry about the omission Bob.
- Most of our subscribers have 3rd Class subscriptions. Because of the nature of 3rd Class mail, it can take up to two and a half weeks to arrive and you will almost always see the magazine in stores before subscriber copies are received. Copies that go to stores and distributors go from our printer in MN via Fed Ex which means they will receive their copies in three days, but they also pay for that service too. If 3rd Class is just too long to wait, you may wish to consider upgrading to a First Class subscription.
- Remember this too, when we say our mag ships the first week of the month, it means that you can start counting the days until you receive your copy (up to two weeks for 3rd Class), but know that it's on the way. Thanks!

## Advertising with us?

- **Rates:** Please contact us for our complete rate card.

### • **Ad/Article Deadlines:**

|           |          |
|-----------|----------|
| Feb/March | Nov. 15  |
| April/May | Jan. 15  |
| June/July | Mar. 15  |
| Aug/Sept  | May 15   |
| Oct/Nov   | July 15  |
| Dec/Jan   | Sept. 15 |

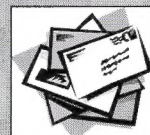
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|           |                  |
|-----------|------------------|
| Feb/March | 1st Week of Jan  |
| April/May | 1st Week of Mar  |
| June/July | 1st Week of May  |
| Aug/Sept  | 1st Week of July |
| Oct/Nov   | 1st Week of Sept |
| Dec/Jan   | 1st Week of Nov  |

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Check us out at our Online site:  
<http://www.modelersresource.com>

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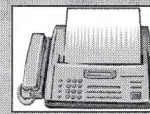
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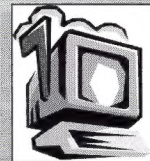
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## Article Submissions

If you'd care to submit an article to us, please write for our guidelines. We offer payment for any article we publish. Write for complete details (include SASE) or check out our Internet page for all the information.

## Subscriptions

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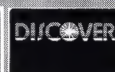
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### **"Enjoyed Clay-Magery"**

Just picked up my first copy of your magazine, and I really enjoyed the whole thing especially the Joe Laudati/Clay-magery piece (issue #24).

Is this a regular feature in your mag? If it is, any way to get a list of the past articles. If it isn't I hope you make it a regular. I learned more about making a good armature in this one article than I have from anything else I've ever read on the subject.

*Keep up the good work,  
Anthony G. Sanchez (e-mail)*

Dear Anthony,

Glad you found our mag. That was Joe's first article with us and future articles will be semi-regular in nature. We have another installment from Joe which is included in this issue.

### **"Wolf-Spirit - Work of Art!"**

Fred,

I just got Wolf Spirit in the mail yesterday. I have to say, this a work of art! I'm no expert (this being my first foray into resin figure kits), but I don't see how anyone could do a better kit. Thanks so much in getting this kit to me so fast. It's nice to know there are people like you still out there who are dedicated to doing such a good job.

Please rest assured that, based on the quality of both your service and the kit, I'm looking forward to ordering "Sitting Pretty" and "Barely Working" in the not-too-distant future.

*Milt Michailidis (e-mail)  
Albuquerque, NM*

Dear Milt,

We've received some wonderful accolades from folks like yourself who have seen and/or purchased Wolf-Spirit. It's a great kit, if we do say so and we're proud of the job that Joe Laudati did in the sculpting department as well as Mark's usual standard of excellence in the molding/casting department.

We'll have both Sitting Pretty and Barely Working available when you're ready. Thanks again, Milt.

### **"Really Hit the Spot"**

Hi Fred,

Just wanted you to know I received my first issue! It's fantastic. The article on armatures by Joe Laudati really hit the spot and it's a great place to begin. Talk about a "Newbie", I thought "modelers" were folks that received kits in the form of latex molds and started from that point to mix and pour resin, then assemble and paint. Now I see the

kits are actually the finished resin pieces ready to finish, assemble and paint.

Please let me explain what I am interested in. I am an artist. Not professional, but could be. Life and family responsibility drove me into business (oh-well)! However, in my spare time (rare) I still airbrush, paint, work in leather, sculpt in plaster, etc... When I saw the realistic quality in the female form of these kits (I specialize in pin-ups and nudes), I went wild, and said "I have to do that!" I am very happy I subscribed to your magazine. It gives excellent tips and techniques on preparing and particularly methods of painting these "garage kits." I have had very little experience in working with clay, molds, latex, and resin. I also have no doubt that I can master these areas.

I just can't wait...to read articles that further the process by Joe Laudati! And...congratulations on a great magazine; one that I am sure to have and keep for a very long time!

*Neil Kaiser (e-mail)*

Dear Neil,

Joe's article hit the spot for many folks. We're glad he agreed to write the series. Who better than someone who has had a great deal of experience with not only sculpting but stop-motion animation as well?

Your particular interests are shared by many within this industry. Welcome to the garage kit club! Thanks for tuning in.

### **"Appreciates Show Coverage"**

Modeler's Resource,

Thanks for another year of your magazine. I liked it so much I've included a check for another subscription. Please start me with issue #25 as I picked up #24 at Son of ReznHedz. Also, please note my address has changed...

I would also like to say that I appreciate the show coverage in your magazine. In fact, I'd like to see a bit more room devoted to shows. Why? Because there are so many new releases that appear at shows that the readership would benefit from photos of these new (and sometimes very limited) kits. For example, Fatman Productions showed its new and impressive Necroteros Draconis. This is a kit worthy of a photo and the exposure a magazine such as yours can give it. One of the main reasons I read your mag is to get a glimpse of the new products. It seems shows would be a good source of information on what's new. On that 'what's new note,' thanks for printing the pic-

ture of Flying Gung Bros' D'Raptor kit. That's the kind of exposure I look forward to. Just a small, quality photo with a paragraph of information tagged to it that includes some sort of contact info will get the reader's attention.

Thanks for your hard work to produce MR.

*Dan Brandt, Walnut Creek, CA*

Dear Dan,

We decided a number of issues ago that we would begin including more coverage of shows and not just the bigger, more well known shows like Chiller, MMP or ReznHedz. Last issue, we included coverage of MasterCon and StarCon and you'll note this issue's coverage of ReznHedz and future coverage of the Austin Model Show and Chiller. It's nice to include these shows for a number of reasons, chief of which is that it allows modelers to see what's happening at different venues and, like you say, new products are popping up all over and it gives our readers a chance to see what's new without having to wait until the dealers and manufacturers get to a point where they can send in photos and info for the "Strange New Things" section.

By the way, Joe Graziano is already working on a detailed 'how-to' utilizing Frank's new dragon kit.

### **"Reads Most of the Articles"**

Dear Modeler's Resource,

I would like to order your book How to Build Fabulous Figures of Film and Fantasy. Enclosed is a the money order for \$35.95.

I would also like to say that I like your magazine. I read most all of the articles, even the ones that don't go with the type of figures I do. I try and get every copy up when I come across it in the stores. It's a good magazine, so keep up the good work.

*Jack Black  
Cabot, AR*

Dear Jack,

Enjoy the book that Denis Laines wrote. His book, by the way, is a very good starting point (and possibly refresher) for those just starting out or getting back into the area of figure kits. We've sold quite a few of these and they're quickly running out. Once our supply is gone, we will have no more available. Thanks again for writing and for your compliments on the magazine.

### **"Diopter or Macro?"**

Greetings Modelers Resource people:

I would like to thank you for the



article about photographing kits in the most recent issue of TMR. Any help at all we out here can get is much appreciated! I would like to ask that you tackle a particular issue which is a great mystery to me, and probably to a lot of people out there - the question of close-up or macro lenses.

I want and need to get closer photos of my kits. I have the strangest feeling, though, that a diopter set is not going to be what I will really be happy with in the long run (I have enough problems with depth-of-field NOW). I would be most interested in purchasing a good quality macro lens, but I have NO IDEA what to get!

Basically what the guy at the photography store told me was I could have a diopter set, or this \$300.00 macro lens suitable for anatomical studies on insects or maybe secondary use as an electron microscope, LOL! I think the real problem was these were the two items he had in stock at the time;-)

Isn't there some happy medium between diopters and super-macro? Do you guys know anyone who can write an article about this, giving us a good idea of what type of macro would be most suitable for our hobby activities? Are there different strengths or powers within the macro lens classification? I have heard so much negative stuff about diopters, I'm really reluctant to go that route. This is what happens when you don't have anyone you can ask these questions of in real life.....excuse this long mail.

*Thanks: Wanda Garner (e-mail)*

Dear Wanda,

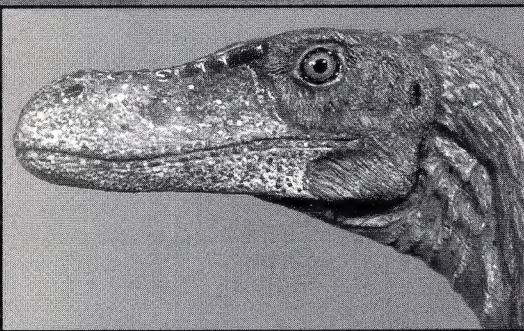
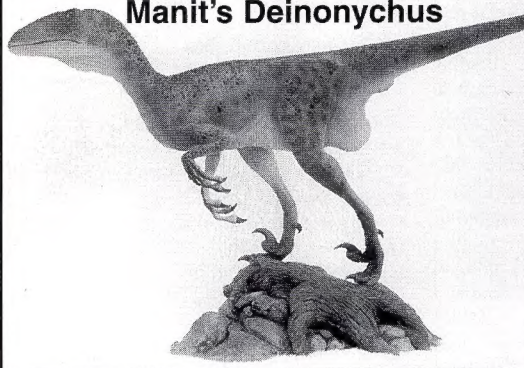
Thanks for writing. I'm certainly not qualified to answer your questions here, but we've got some articles in the works that will, hopefully, answer these and other questions for you. The next article goes into more detail with respect to depth of field and also touches on other aspects of lighting for photography.



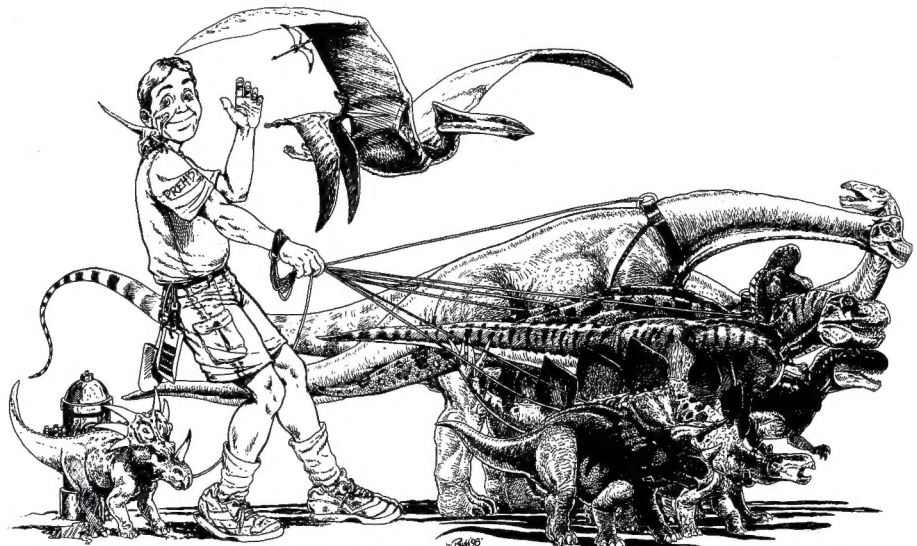
# DOWN THE PREHISTORIC TRAIL

the latest dino-related models, reviews and news  
with Mike Fredericks of *The Prehistoric Times*

Manit's Deinonychus



Bowman's Feather  
Velociraptor



AS PER TWO BOOKS, WHICH NO DINO-FAN SHOULD GO WITHOUT, DAVID PETERS' GALLERY OF DINOSAURS & J. SIBBICKS' ILLUSTRATED ENCYCLOPEDIA OF PROTOSAURS

**T**hanks for taking the time to drop by my column. Once again I have a number of model kits based upon prehistoric animals that I would like to tell you about. As usual I'll include a little scientific info so you'll not only find out about the new kits but will learn some science as well; and isn't learning fun?

Matt Manit is one of several very talented new sculptors who have produced a new dinosaur resin kit for review. Matt's first entry into the world of dinosaur model kits is his beautiful "Deinonychus antirrhopus - The Wolf of the Cretaceous." Matt told me that he carefully studied reports and diagrams describing fossilized Deinonychus material recently discovered to create a sculpture as accurate as possible of this fascinating, high speed predator that changed science's vision of dinosaurs forever. Deinonychus was the first "raptor-type" dinosaur discovered by science. Like the Velociraptor made famous by the Jurassic Park film, Deinonychus also had the sickle-shaped toe claws, great speed and possibly hunted in packs. Deinonychus was also almost twice as big!

One glance at the detail and realism Manit has achieved on his Deinonychus and you'll immediately be hooked on this man's work. First off you'll be amazed at the extremely minute, pebbly skin that Matt has so uniformly applied over the entire surface of the dinosaur. Possibly the best I've seen. On top of that, all of the wrinkled skin, protruding bones and muscles and body creases look so natural that I'm at a loss to explain Matt's methods. Everybody part is sculpted with an expert subtleness that defies description. I especially like the small, thin arms and legs that further make this dinosaur look so detailed. I think Matt gave his dinosaur the look of a distinctively lizard-like head and torso but with very bird-like limbs.

The off-white resin model comes in 13 pieces including a detailed rocky base with log that the Deinonychus is posed striding across. Parts fit very well and an illustrated instruction sheet is included for ease of assembly. Deinonychus also comes in a full color illustrated box with certificate of

authenticity inside. Standing over seven inches tall including its base and stretching to over a foot long, Deinonychus is about 1/8th scale. The kit was expertly cast by Randy Guthrie and sells for only \$85 + \$5 shipping. Matt has also produced a Protoceratops and promises a Plateosaurus for his next offering with an Iguanodon to follow. The Deinonychus has been selling out while more can be cast so please be patient when you order from Matt's company: **Living Resin Productions 117 N. Indiana Ave. Goshen, In. 46526 (219) 534-6546.**

Due to the similarity in bone structure and the dinosaur-bird by the name of Archaeopteryx, scientists have for some time been keenly aware of the apparent kinship between birds and dinosaurs. Recent discoveries in China and elsewhere seem to prove that some dinosaurs, although unable to fly, had feathers covering their body. Perhaps these early feathers were simply a form of insulation from the cold for some of the smaller dinosaurs or maybe early steps in the evolutionary tree that led to the birth of birds and flight. Whether modern birds are directly descended from dinosaurs or not is a favorite argument among scientists today. Further study and help from future discoveries will hopefully settle the debate someday.

Velociraptor, the dinosaur made famous by the film Jurassic Park was a very bird-like dinosaur with great speed. Some believe it must have been warm-blooded like a bird. Others even go so far as to suggest that Velociraptor and other small dinosaurs like it may have had their bodies covered in feathers. As only fossilized bones have been found, no one can really know the truth.

Bruce Bowman's first effort into the world of model kits is a feathered Velociraptor. Posed in a calm, walking stance, the predatory dinosaur looks about nervously with its tail high in the air, perhaps a warning of danger to others of its kind. The shape of the head and overall body contours look very accurate. The feathers are very realistically sculpted as are the wrinkles and other details of the skin. This is a fine nice job from this first-time sculptor and I eagerly await more dinosaur model kits in the future. Originally Bruce received a grant and made

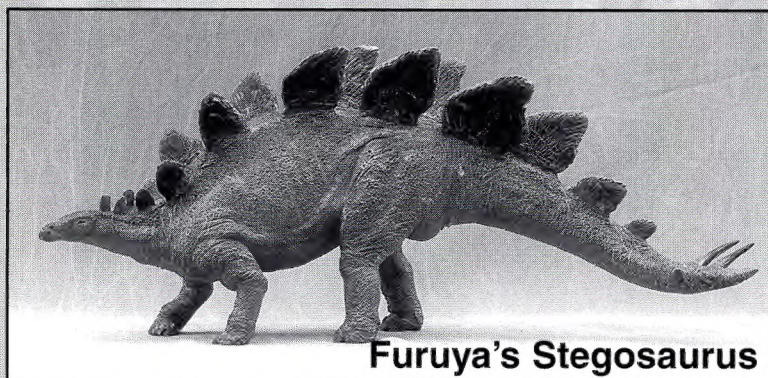


a full sized feathered Velociraptor sculpture. It was so admired that his fans convinced him to create a 1/5 scale resin model kit of his dinosaur. Arriving in 5 pieces plus base, the casting is fantastic and assembly is very easy. Price is just \$99.00 plus \$5 shipping to **The Bowman Arts Studio 2111 NE 23rd #2, Portland, OR 97212 (503) 281-1516 bbow@teleport.com**

Well, its finally here. The long anticipated second release from the studio of artist Mike Furuya has arrived. Stegosaurus stenops. The state fossil of Colorado and certainly one of the most popular and well known of dinosaurs has never looked better! At 1/20 scale, Mike's new masterpiece stretches to nearly a foot and half in length. Mike was kind enough to send me a built and painted version of his brand new art piece and I love it!

Stegosaurus' appearance is still somewhat of a mystery even though a number of nearly complete specimens have been found. Mike utilized the most current theories concerning the appearance of his Stego and created a figure realistic enough to be in a movie. (We saw Stegosaurus in "Jurassic Park - The Lost World" due to so many people, mostly kids, contacting Steven Spielberg and requesting it). It has a slight look of Stegosaurus of days gone by when we were kids to it as well. Skin detail is just rough enough to make Mike's Stego a dry-brusher's dream come true! I guarantee that you will like this model kit!

Buy the kit for only \$158.00 or have Mike beautifully build and paint your Stego for \$518.00. Not only can Mike sculpt but he can really paint dinos too! Prices include postage. Like Mike's previous T. rex, the Stegosaurus will only be available for a limited time. Michael Furuya Studio P.O. Box 4884 Kaneohe, Hawaii 96744. Phone or fax (808) 247-6343. Mike is thinking of doing both Parasaurolaphus and Triceratops soon.



**Furuya's Stegosaurus**

I also received a review kit of a foot long resin model kit of megalodon, the prehistoric shark. Sculptor Jerry Finney worked overtime getting this brand new sculpture ready. The megalodon is a new offering from Saurian Studios. Owner Dave Alden says that the 1/35 scale kit can be made into a male or female by adding the claspers (the long tube-like appendages on its underside are on male sharks only.) Dave says that this is the first kit of a shark to show the small pore-like holes around the snout called the Ampullae of Lorenzini; electroreceptive organs and the scarring on the upper gums from the former shed tooth row. The kit also includes two upper rows and three lower rows of teeth. One row is recessed and flush with the gumline. Megalodon was a prehistoric shark that resembled a Great White, only many times larger. A popular fiction novel entitled "Meg" was a big hit this summer. In the story, "megs" are still alive today and terrorize some human divers. A film version will be released soon from Touchstone Pictures.

This kit is easier to build than a dinosaur kit because there is no scale texture to match when gluing two sections together (the shark's skin is a smooth surface in this scale). Even the most novice kit builder should have a perfectly seamless kit. The nine pieces fit together beautifully and are cast in a fine, quality resin by Mike Evan's Alchemy Works outfit in Texas. Jerry really did a fine job of sculpting this tremendous creature of the deep. Although the skin is basically smooth, Jerry has sculpted plenty of wrinkles and muscle bulges throughout! The lower jaw is a separate piece that is three inches long. This allows you to look that far back down the throat of the shark where it is very detailed

## McGrady's T-rex

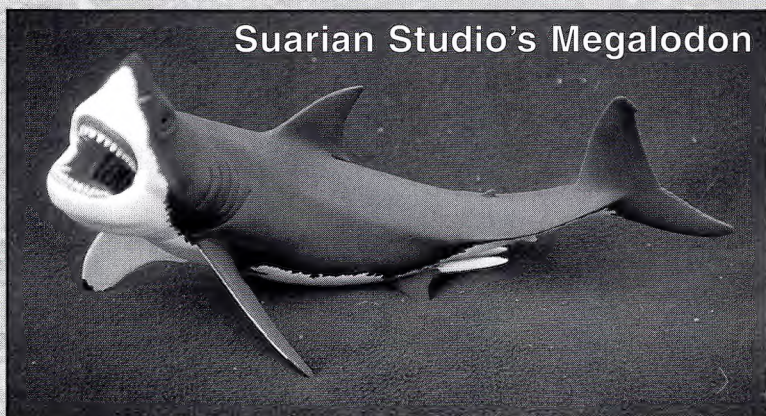


including his inner gills. The teeth areas above and below are the real wonders of this model. Jerry has done an absolutely fantastic job of sculpting these areas with the most diminutive and minuscule of details all very clearly portrayed. Very nice! All of the fins have roughed up edges on the inside giving the impression that this old shark was quite a scrapper. Casting is flawless and the seam that runs around the body is easily sanded off. I recommend "wet-sanding". Well, it is a shark after all.

The megalodon shark is a very unusual and fascinating addition to your model collection and will look great on your shelf or at the bottom of your tub or pool. Contact **Triceratops Hills Ranch 7868 South Magnolia Way, Englewood, Colorado 80112 303-741-4712**. Price is around \$100 and includes base. THR is carrying all of Saurian Studio's model kits.

Well-known sculptor Charles McGrady was at the recent G-Fest show I attended and placed a number of his dinosaur kits on my table for sale. One that he sent home with me is his new Tyrannosaurus rex model kit in about 1/20th scale (about 16" long). Charlie has been a very prolific dinosaur sculptor this year. He is offering about 40 new dinosaur kits that he hopes to show in a new color catalog soon. Charlie is a fast worker that can create most any prehistoric animal in any position the modeler wants. His T. rex and several other popular dinosaur kits are "modular", that is, he has several different heads and limbs for the same animal. This way, you can switch arms and tails and heads around and place two or more of the same dinosaur in a diorama in different positions. The T-rex I got for review has the same legs of an earlier T-rex from Charlie but the head and other aspects are completely new.

While our rex is running, another that Charlie brought to the show was walking. If you are a serious dinosaur modeler, you really need to contact CM Studio, Charlie's company and ask what Charlie has to offer (or tell him what you want). This is a great representation of T. rex; everybody's favorite dinosaur! Charlie says that it is his best to date (and he's been creating T. rex for a lot of years). Charlie had already built my review copy for me so I'm not certain of how many parts it comes in. I've received kits from Charlie in the past and they always go together quite well. If you ask him nicely, he will include for a nominal fee a base with each of his dinosaur models. Price for this new T. rex is just \$100 + postage. **CM Studio 600 N. Adams St. Gillespie, IL 62033 (217) 839-2593**.



**Suarian Studio's Megalodon**



# ACROSS the POND

## Artist Profile: Vic Door



**Curse of the Demon**



**Swamp Thing**

built/painted by Dave Ballard

**Below: Early Masks**



with Andrew "Mad Dog"

### Prelude:

Caruthers glanced at the flight plan, his handlebar mustache flapping in the wind as the twin seater Sopwith Pup flew over the sleepy county of Essex. His passenger looked nervous, this was Mad Dog Hall's third attempt to capture his prey and should the cunning plan fail...his quarry would know that he was nothing more than a marked man.

"We are almost there, Boss," said Caruthers. "I am climbing now. It will get a little colder."

"Easy for you to say, it's cold now! I've just seen three monkeys with welding rods sitting on the wing." The plane banked hard. The clouds, so fluffy and light appeared to make way for the small twin winged aircraft as the pilot readied himself for his attack run. Casting a backwards glance to ensure his passenger was prepared, he gave the "OK" signal, rechecked the flight plan and gave the plane an experimental 'twitch.'

"This is a very dangerous manoeuvre old bean. Are you not afraid?" queried Caruthers.

"No," barked the Mad One. "The jump doesn't scare me a tad. It's the prospect of the chute not opening and the sudden stop at the bottom that puts the fear of God upon me."

The plane suddenly flipped, both occupants held only by their safety straps.

"When I say so Boss."

"Say what?"

"When I give the word."

"What word?"

"You are not backing out are you Boss?"

"No, never. I love the feeling of total terror...that's why I got married."

"Thought so. That's why The Blade insisted upon the seat release catch."

"The what?"

"This..." Caruthers pulled a lever which in turn disconnected the restraining bolts holding Mad Dog's chair within the fuselage. The effect was immediate and...effective.

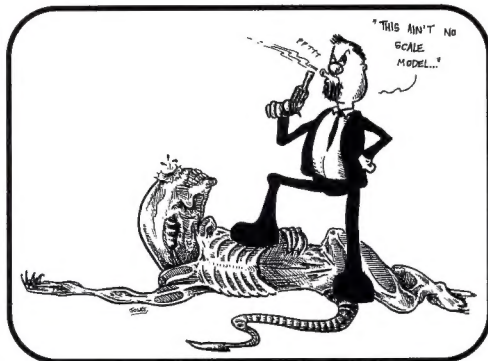
The Blade looked up at Caruthers after disemminating the DHQ's pilot report. "So, he got there?" asked The Blade.

"Oh yes, I saw the jolly old chute open." Caruthers removed his flying goggles and tweaked his moustache.

"So, how come we haven't heard from the Boss for six days? We should have had something back from him by now."

After fighting through crowds of dense people, I eventually found the address I was looking for; 7 Oaklands Avenue, Lexden, Colchester, Essex, CO3 5ER and the home of Niser Models. It was with some trepidation that I approached the front door, the sign said "Beware the Bog." That could not be right! Sure enough it was. As I pulled upon the Addams Family type door bell, I distinctly heard the sound of rushing water above me and only my cat-like reactions saved me from getting a dousing.

With hardly a sound, the front door opened and there stood, resplendent in a smoking jacket, tweed shorts and fluffy bunny slippers, Mr. Vic Door. The stalwart of the UK Garage kit world had taken the time to grant me an audience and conduct an interview for you, the discerning model builder. Vic twiddled with the gold-plated cigarette holder as he cautiously looked me up and down as if contemplating a bunch of bananas before buying them. He almost smiled, stepped back from the portal and



nodded his head, beckoning me inside.

His parlour was like what one envisions Sherlock Holmes' rooms to be; oak panels, open fire, leather chair, etc. Vic pointed to one of these huge items of furniture into which I sank. Where do you start when interviewing one of the UK Garage Kit's longest producing active participants? I elected to start at the beginning.

AH: When did you start "Niser" and any special reason for the name?

VD: When I decided to go into resin kit production in the very early nineties, I realized that I needed a company name which I related to the subject. It needed to be something short, gimmicky. Even so after toying around, I reversed the word "resin" and Niser was born. Although the name is different and a little odd I feel that it sums me and my kits up perfectly.

AH: Is Niser your first company?

VD: No, I had a company previous to Niser called "Creepers." This specialised in producing horror and monster masks. It ran for about four years.

AH: Was this a fun time?

VD: Yes, in fact, it led to some movie work. The film was called, "The Monster Club" and producer Milton Subotsky had seen some of my masks and he sent me a telegram. Next thing I knew, I was making fifty masks based upon the art director (Anthony Curtis) designs. I had thought, not having chance to read the script, that this was a kid's film. I would later find out that Milton had wanted this film to be the first Horror Musical for kids. It did not turn out like that. At the time, it was a great experience and Milton was kind enough to give me a credit but to be honest, viewing the masks in the rushes and finding out that the masks were supposed to be real monsters, not a Halloween party mask type thing, was for me, a let down.

AH: Would you have liked to do more film work?

VD: I did go on to do masks for TV commercials plus some magazine work but no more movie work. I didn't think that the Monster Club masks would lead to more film work, get the video out and you will see why. It's a great pity the film did not work out the way Milton expected it to. I believe it was also Milton's last film.

AH: Which kit did you produce first and what scale was it?

VD: This was "Belial" from the movie, "Basket Case." It was a real easy model to sculpt and allowed me to test the market. It was roughly 1:4 scale, still available and has sold pretty well over the years. Prior to Belial, I sculpted a few items for myself. Notable are the 1:1 scale Facehugger and my eighteen inch tall "Ollie Reed" from "Curse of the Werewolf."



AH: How many kits are there in the Niser range and which has given you the most satisfaction?

VD: There are over a dozen kits in the range; some out-sell others which is to be expected. I did find making "The Curse of the Demon" a very pleasant experience. I also still like my Spiderhead from "The Thing." Very entertaining when viewed today so the kit still gives me a thrill. The legs on The Thing are one of the most difficult items that I have had to cast.

AH: You are a rare kit producer in that you sculpt, cast and package your kits. Do you feel that this gives you more control over the finished product?

VD: I have always had an interest in modelling/sculpture and casting, whether resins or ceramics and so was very capable to do the whole job myself. Also, in the early days of kits, I did not know people who would do casting for you, unlike today. I get great pleasure in the mould-making and casting process, perhaps more than sculpting.

AH: What facet of sculpting do you find the most difficult and which are the most rewarding?

VD: Starting a new sculpture is becoming the hardest wall for me to climb but once I do start, it's a dash to the finish. Perhaps I am more eager to mould and cast that model. The most rewarding time is when you open the mould on a model for the first time and see your clay sculpture turned into a resin kit.

AH: I think that your "Pigmy-Pred" is a hoot. Did you have plans to produce a range of de-forms?

VD: The idea of a de-form kit did not arise until one day I felt that there were so many kits based on the Predator character and I decided to add one of my own but slightly different. It was actually made as a bit of fun but I was talked into casting it. There are no plans for anymore de-forms.

AH: You have a large collection of other people's figures. Which ones are your favourites?

VD: I am a Randy Bowen follower. His work looks so easy and stylistic. He has the feel to his work that really stirs the fires in me. I can't explain why this is and am sure his work is *not* as easy as I have explained. Let's just call it performance and no little talent. From the UK, I would have to mention Lee Ames, Mike Hill and the new up-and-coming Roy Summers. Watch out for this guy!

AH: Why do you think it is that the UK produces very few originally designed kits? That is to say, kits not featured in movies or TV? Other markets appear to be full of original designs so it it down to our producers lacking imagination or UK dealers not wishing to take risks?

VD: A sculptor in the garage kit scene will produce his/her own thing, but will it sell? Would retailers take these items as it is no secret that known subjects outsell the "original" pieces in most cases. If one has the talent to produce very good quality kits and has a well-known name, then I believe that such talent can and does come along with an original design piece which will sell.

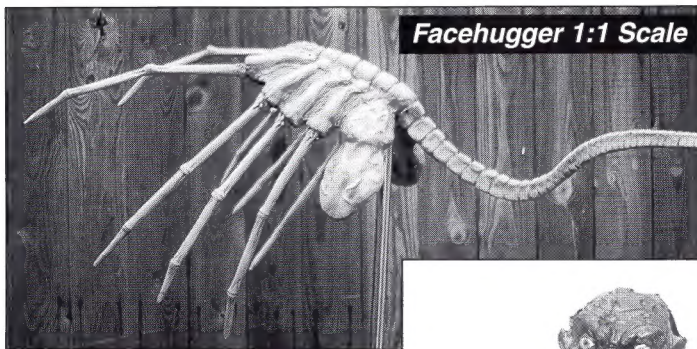
AH: Do you think that the UK market has had a bad press?

VD: As I tend not to get involved with the UK marketplace, I don't know how bad a press it has. I do know that there are an element of people here who will recast for the right money, but this is not just the UK. I wonder how many collectors of garage kits can honestly stand up and say that they do not have at least one recast in their collection because sometimes it is almost impossible to tell a recast from the original article.

AH: I think I've gone off on a tangent, Vic, I should be interviewing you about your kits.

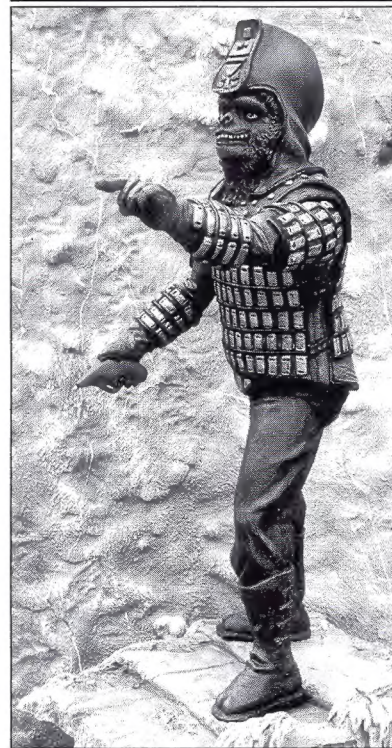
VD: That's okay, folk will not have fallen asleep by now.

AH: Do you think scale or size is important and is the modeller now expecting quality over size?



Facehugger 1:1 Scale

The Dictator



Grimsdyke the Zombie

The Hunt



Mutant w/added detail by Dave Foster





VD: I believe that many producers think that size has quality but the Japanese have shown us this is not true. So, it's quality all the time with me and I do find the quality is in the smaller scale kits. Quality appears to lose out on the larger scale figures, or is it just me? That said, I do have nearly all of the Screamin' figures in my collection.

AH: Can you give us a hint at your future projects?

VD: I was considering adding a third figure to my Planet of the Apes duo but turned my attention to the classic Metaluna Mutant which you featured in *Modeler's Resource* a couple of issues ago. That has gone down quite well so you just never know what will be next. I may turn my attention back to The Thing!

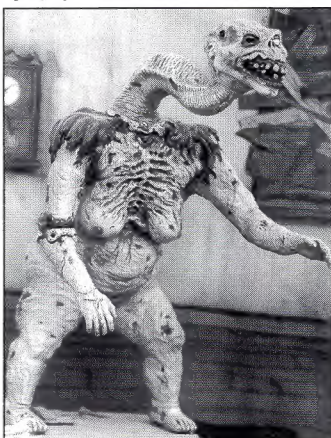
AH: As a producer who has had his kits featured in the modelling worlds' press, do you get much feedback from our TransAtlantic chums?

VD: Sometimes I get feedback but not as much as I would like. I have been told that people ask what I am planning on producing next, that sort of thing.

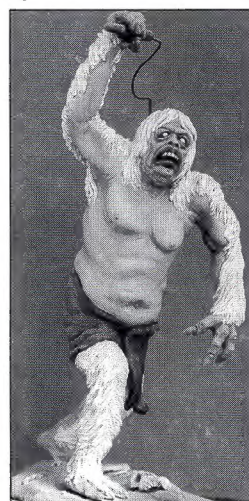
AH: I think it's about time we ran "Kit-Ography" - like the sound of that - so can we get them in chronological order please?

VD: Okay, I'll have a go but I have no idea on the actual dates. Belial from the movie "Basket Case," Grimsdyke the Zombie, a big gore kit which doesn't come with a base (pictured kit was built/painted by Jason Andrews with his own customized base added - author), Morlock from that classic adaptation of HG Wells' "The Time Machine." There are eight parts including whip and the figure stands over 17 inches tall.

Henrietta from "The Evil Dead." Another big figure at about 18 inches with detailed base and trap door! Spiderhead from The Thing. I have spoken enough about that one. Swampy from The Swamp Thing comic (pictured model built/painted by Dave Ballard - author). Curse of the Demon. Classic, what can I say? I also produce a bust of this for folk who collect busts! Pigmy Pred, stands about seven inches tall on the log base. Blairmonster (nothing to do with our Prime Minister) from The Thing. The largest Niser kit and a chunk of resin about 20 inches tall with fully detailed base. Toxic Melt-Down. An original-ish design featur-



More of the kits created by Vic Door including the Deformed Predator (left) and the Morlock (right) based on H.G. Wells' Time Machine.



ing a chap who is literally melting away. His dissolving feet make up the base details! Approximately 17 inches tall.

The Hunt. Classic Planet of the Apes ape soldier with capture netting. It was given its name by none other than the founder of the Film & TV Club. Wonder who that could be? (This one built and painted by Dave Ballard.) The Dictator, a natural follow on from the first POTA figure. The Mutant, my latest kit from that classic B-movie, "This Island Earth. (photos, long shot Jason Andrews kit, close detail by Dave Foster.)

AH: A final question Vic; it is your chance to speak to the modelling kit world. What message would you like to pass on?

VD: Only that the UK garage kit scene is improving. Moulding, castings are getting better and there is less recasting going on that there was before because better links are being made between the UK and the USA. Most of all, I would say enjoy this Garage Kit lark.

At this point, I beat a hasty retreat before Vic let the dogs free from their pen. All-in-all, it had been an interesting experience. The trip back North was uneventful however I became waylaid by twenty-eight girls while awaiting my train at Kings Cross. They kept asking if I had the time and low and behold in each case...I found that I had.

Andrew "Mad Dog" Hall  
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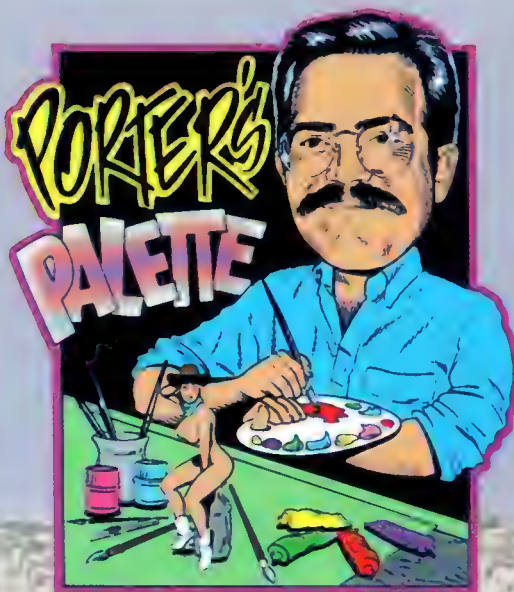
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PAINTING ANDREA MINIATURES' BUST

# ROMAN CENTURION

by JOE PORTER

If you've never tackled a metal figure, this article will give you a few general tips and a few tricks. Not too long ago the metal medium dominated the figure market, with dozens of companies (primarily European) cranking out all kinds of figures in just about any scale imaginable. That field has dwindled considerably in the last decade, with a only a handful of prominent manufacturers remaining. Andrea Miniatures of Spain is one of them (and perhaps the largest), releasing several new exquisite figures each month to the point where their line now boasts well over 300 pieces. I'm here to tell you that this is one of the most remarkable and rewarding figures I've ever painted.

This bust of a Roman Centurion 50 A.D. is comprised of 32 pieces plus a couple of dozen feathers for the helmet, and a cloak cast in resin. Metal isn't nearly as forgiving as vinyl, resin, or plastic; by this I mean that a heavy piece, if not perfectly cast, might be a bugger to fit. Metal pieces also have a mold separation line running around each piece, similar to their plastic counterparts. It is imperative that you test fit the entire figure before you start, noting any tricky joints. Use fine sandpaper and steel wool to clean up the mold lines, then primer the entire piece. In this case I used white Krylon primer in a spray can.

I couldn't tell you how to paint this figure without giving some advice on how to put it together. On a project this heavy, it is critical to plan ahead as to how you're going to hold, paint, and mount the figure. Andrea thoughtfully provides an L-shaped bracket which fits inside the chain mail chest piece, for securing the bust to a base. I supplemented the bracket with a brass tube assembly that would elevate the figure from the base, with a screw drilled through the bottom of the base into the tube. I added several scrap pieces of resin inside the torso to help reinforce the mounting assembly, and glued it all together inside the chest piece using J-B Qwik. This is a two-part, 5-minute epoxy found at auto stores which is commonly used to fix cracks in engine blocks. Works great, and I could probably slam this dude against the wall without breaking that joint. (Probably.)

The determination of subassemblies is critical before any painting begins. The hollow sleeves are each two pieces; these were glued together and the resulting joints puttied up, then both sleeves were attached securely to the chest piece. Be sure and allow sufficient room for the epaulettes; I didn't, and had a heckuva time getting them on later! Subassembly #2 is the head, which is also hollow, with a second piece forming the back of the neck. This was glued, puttied, and set aside. The resin cloak was cleaned and set aside, as was the one-piece neck scarf. The helmet is a work of art. It's a large casting



with several pieces to attach: the ear shields, cheek shields, browpiece, chin-strap, and *crista traversa* (the plumage assembly). Leave the cheek shields and plumage for later. The rest of the pieces are epaulettes and ornamentation.

Photo #1 shows the figure primed. The helmet, head, and cloak are not yet attached. Note the holes in the shoulders which correspond with plugs on the underside of the epaulettes.

I won't try to impress you with my in-depth knowledge of the Roman Army over the course of 1,000 years, because quite frankly this is knowledge I do not possess. Fortunately, I was able to purchase *The Roman Legions Recreated in Colour Photographs* by Windrow & Greene. This book is chock-fulla-guys who take their Roman Army reenactments extremely seriously. Windrow & Greene is currently going through some restructuring, and this book might be hard to get. However, I discovered that this bust is taken primarily from the photo on page 41.

Alrighty, then; time to paint. Following a couple of days drying time for the primer, each piece was airbrushed with a mustard enamel. Testors, Humbrol, Aeromaster, and several other lines all offer several mustard/khaki colors, so take your pick. (Stop reading while another two days of drying time passes.) (Okay, let's go.) The *hamata* chain mail was then painted with flat black enamel; as soon as this was dry, the mail was lightly drybrushed with Humbrol Polished Aluminum. (Photo #2.) Humbrol makes four special metal colors which can be buffed to a high sheen after 30 minutes. Polished Steel was used for the main part of the helmet. The sleeves were painted with Humbrol Khaki Drill, and the scarf with blue and red acrylics.







Photo #3 - now *that's* a face! The Andrea team has rendered a face full of character, including the proper Roman nose. A lengthy explanation of painting flesh with oils is outlined in my *SITTING PRETTY* article in issue #24; in brief, coat the entire head with Burnt Sienna oil paint, and then wipe off as much as possible. Mix Yellow Ochre and Flesh Tint 50/50, and lightly drybrush it onto the raised areas of the face. Go back and hit the highlights with Titanium White, then blend everything with a wide, soft brush. Use Burnt Sienna and a fine brush to paint in the lines, with a touch of red blended into the lips and Raw Umber into the beard area. The head you see here was painted in 20 minutes.

Photo #4 - Here's the flipside of the torso. The cloak actually forms the back of the figure. Those seams on the rear of the sleeves won't show when he's all together. Note the L bracket and the brass tubing; that tube will slip through a clean piece of tubing when he's mounted to the base.

Photo #5 - Not as much has happened here as it may appear. The leather chest straps were painted with brown acrylic. The three medals (*phalerae*) and two rings (*torques*, which were neck rings worn by Gallic barbarians and used as war trophies) were painted with Humbrol Polished Steel. The epaulettes were painted with brown and yellow acrylics. Now - you might notice I'm being intentionally vague about some paint colors and procedures. Here's why. The more you experiment with oil paints, the more you learn that it isn't the color that's important, but the application of color. If you use acrylics on a part, you can apply an oil paint wash within scant minutes. Thin Raw Umber oil paint on a palette using turpentine, to the point where it has the consistency of milk. Paint this shading mixture over the acrylics, and it will do the shading for you. After it dries, drybrush lighter shades of the base color onto each part. The results are in the photo; nice tones and shades. The stitching on the leather straps was picked out with Yellow Ochre oil paint. Use a slightly thicker mixture of Raw Umber, and darken the recesses and shadows around each piece.

Also in Photo #5, the eyes have been completed, and the head and scarf attached to the body. They were tacked in place with a little superglue, and glops of J-B Qwik were stuffed into the neck from underneath. (Glop is a technical phrase meaning "the size of a small marble".)

Photo #6 is where I turned off the paved road, with apologies to Andrea. I can't resist the temptation to personalize my figures, and the Windrow & Greene photo shows a helmet sporting horsehair, rather than feather-plumage. Andrea's feathers are exquisitely rendered and if used would be a dyed red color. But I kept staring at that horsehair photo, and pulled out two bags of straw from the railroad company Woodland Scenics. Small bunches were pinched and then one end was dipped in superglue, shot with accelerator, and trimmed with scissors. This allowed me to plant each tuft in the holes supplied in the Andrea *crista traversa*. Once I figured out a way to do this, it went surprisingly quickly. After all the spaces were filled, the top edge of the plume was trimmed. As I fiddled with the helmet, the post which supports the plumage went shooting across the model room into the black hole. Searchlights were turned on, the National Guard was brought in, but that part was determined not to be found. However, I found a 1/35 resin table leg in the parts box which was a fine replacement!

If you want to eliminate grain from your metal painting, go to a paper supply store and purchase gold and silver printer's ink. This usually comes in one-pound cans, which will last you about 600 years. Be sure and ask for oil-based ink, not rubber-based. You can thin it with turpentine and create endless amazing colors by mixing the ink with various enamels. The gold portions of the helmet were painted thusly.

At this point the cloak needs to be addressed. I airbrushed mine with Humbrol Matte Red Leather and weathered it with oils, giving it a worn, "on campaign" look. I determined early on that I could fit the cloak over the head by turning it carefully; this allowed me to firmly secure the head first, rather than trying to glue it through the opening in the cloak.

The last series of photos shows the finished piece. The helmet was attached, followed by the cheek shields and plumage. I painted up some wire for the chinstrap, and also devised the side hooks for the plumage using brass pins and gold jewelry wire. Fine details on the helmet were finished, and this is where I was really glad I had worked out the mounting beforehand. Our Roman has gotten pretty hefty at this point! He was mounted on a wooden base from S&T Bases of California.

If you're ready to take on a true showpiece, this bust is recommended without hesitation. Andrea Miniatures is imported to North America exclusively by The VLS Corporation and is available at fine hobby shops.





## JESSICA'S DINOSAURS

*~as told by her dad, Jim Gross~*

I'm writing to nominate my daughter Jessica Nicole Gross, who is four years old, to be included in one of the future "Kits Korner" articles. She is shown here working on the T-rex kit I picked up for her at WonderFest™. I had to help with some of the assembly, but she did the rest. She loves to help me assemble and paint my kits. For example, if a kit with a rough surface texture needs a base coat, she helps me apply it by brush. The rough texture hides all but the most manic brush marks. She really enjoys helping out and it has vastly improved her attention span and her patience.

Eventually, I felt it was time for her to graduate from "helper" to "novice builder," so at the fall '97 Chiller show, I bought her the snap-together "velociraptor pair" from Jurassic Park. You know, the injection-molded ones. Well, all I had to do was lay the part trees out with the instruction sheet and she went to town! She loves dinosaurs, just like her old man...

I cut and trimmed the parts as she pointed out which ones she needed (she's very good with numbers and directions), but I did none of the assembly! I guess the apple doesn't fall very far from the tree. With the assembly finished, she wanted to paint them. She chose the colors and I set up the "work area" that would be easily supervised but with all the tools within reach of her hands.

The enclosed pictures show her with the finished product. She says that the one with the flamboyant stripes "is the girl because she's prettier. The other one's the boy." The large reddish blotches on the ground are "blood, because they just ate!" I think she's going to be a chip off the old block, you know? She has since built a snap-together car kit and wooden dino-skeleton kit. When I see her face light up as she describes or shows off her kits to friends and relatives, it reminds me of myself at about 7 or 8, when I got hold of that first Aurora Frankenstein kit. Jessica has two qualities that make her a rare find in figure modeling: firstly, her young age and secondly, she's female.



### **From the Publisher:**

***Next time you see Kids Korner, you'll meet Travis Shewchuk and see his work! We'd like to thank all of the young folks who have sent in articles and we'd like to encourage you if you're 14 and under to please consider sending in articles about some kits that you have built.***



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## Behind the Curtain

with Jim Bertges



It's really interesting who you can run into at a gathering of model fans, especially in Los Angeles. While making the rounds at the Mad Monster Party in May, snapping photos of new kits and their creators, I spotted several familiar faces of folks from the special effects industry. One of the most interesting of those faces belonged to Steve Johnson who very graciously agreed to an interview with the camera toting maniac waving a *Modeler's Resource* business card in his face. Who is Steve Johnson you may ask? Well, if you've been anywhere near a movie theatre or a television in the past fifteen years, you've probably seen his work. Either working with his own company, XFX, Inc., or as an artist and technician working for other effects companies, Steve has contributed his talents to many very successful and popular genre films and TV programs. Included on this long and distinguished list are *Ghostbusters*, *A Nightmare on Elm Street IV*, *The Abyss*, *Species*, *Dante's Peak*, as well as the TV programs *Stargate SG-1*, *The Outer Limits*, *Virtual Obsession* and the two Stephen King mini series for which he won Emmy Awards, *The Shining* and *The Stand*. Steve is also responsible for giving a distinctive look to recent commercials for Reebok, Nissan and the creation of the unforgettable Putterman Family for the Duracell Battery commercials. Most recently his abilities have been utilized on *Virus*, *Species 2* and *Sphere*. However, before he became a well known and highly respected effects artist, Steve was a guy building Aurora models and watching monster movies, kind of like the rest of us.

Although those old Aurora kits are just a memory for Steve now, he can still recall his favorite, "It was probably the Phantom of the Opera. I loved that little screaming guy down in the cellar or whatever that was down on the bottom of the kit."

Even though model building didn't lead Steve directly into becoming one of the most successful make-up and effects practitioners in the business, it was a part of the background that took him in that direction. "I was always interested in bizarre things. I was always interested in odd films that these kinds of things in them even though they were few and far between. I became a real fan of the classics and anything that came out that had anything out of the ordinary in it. I was just a creative kid who was always trying to make things. It became a kind of a natural progression."

That progression went from a general curiosity about how those creepy images appeared on

## STEVE JOHNSON OF XFX, INC.:

*The Man Behind the FX*



From MGM/UA's *Species*: Rigid art piece (alum. armature, argonite and "Giger-flex" understructure with layers of translucent vacu-form sheets, blended with stretch nylon, airbrushed with acrylics, laminated with urethane, for latex hands and elbows, laser cut polyurethane), realized by Steve Johnson's XFX, based on H.R. Giger design.

### Virus



Above: The dead Russian for brain transplant, in *Virus*; silicone likeness sculptural design by Dave Snyder, paint by David Dupuis, hair by Mark Boley, for Steve Johnson's XFX.

The biomechanoid clone of Captain Alexi attacks the crew, in Universal's *Virus*.

All *Virus* photos courtesy of Universal Studios  
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**Cyclops:** latex polyfoam dummy. Early personal project sculpted and fabricated by Steve Johnson circa 1983.

the screen to a search for reading material on the subject of make-up effects to experimentation with whatever materials were available. Finally, Steve's search for enlightenment led him to that Holy Grail for any young make-up artist from that era, the *Dick Smith Monster Make-Up Handbook*. That magazine-sized book, published by the folks who brought us *Famous Monsters of Filmland* became an inspiration to a generation of young monster makers. Steve explains his quest for knowledge, "I had an interest in make-up just from watching the movies. I read *Famous Monsters* and went to the library looking for books on make-up and I experimented with techniques on my own. I was literally drying apples out in the sun after peeling them and taking the bits of dried apple flesh and gluing them to my friends faces. I was trying anything I could to try to get people transformed into creatures. Then I happened upon an ad for Dick Smith's *Monster Make-Up Handbook* in the back of *Famous Monsters*. Of course, I saved up my lawn mowing money and ordered it. At that point I had access to professional techniques and found out where to buy professional materials. I used to save up my money and make an order every month and practice make-up from the book. That's pretty much what started it."

Growing up in Texas, Steve was fairly isolated from the world of professional film making and make-up, but he found willing subjects in his friends and honed his skills on their enthusiastic faces. In the mid-seventies, Steve saw an opportunity to take his future into his own hands when a special guest appeared at a local movie monster convention. "It was about 1975 that Rick Baker came to town, he was speaking at a convention. I took my little pictures of the make-ups I'd been doing, nervously approached him and showed him my stuff. He was actually very impressed by it because I was so far from either coast and so removed from anyone who could give me any help. He thought it was pretty interesting that I had been problem solving on my own and coming up with these techniques without any help from someone professional. He thought there was a spark of creativity there and something that might eventually pan out, so I started a correspondence with him."

In much the same way Dick Smith became

a teacher and mentor to Rick Baker, Rick in turn, became an advisor and guide to Steve's work. Their relationship developed through the mail and eventually to the point where Steve was able to visit Rick in California. Steve recalls that exciting time in his life, "At that point I felt I'd really better make something of this because Rick Baker was going to be evaluating my make-ups. I would spend a lot more time designing and finessing the characters knowing that I would send the pictures up to Rick and he would write me back. Then in 1976 I saved up my money to come out to California to visit him and the relationship became more serious. He saw that I was serious about moving out here and he offered to help me out if I moved out here (to California). In 1978 when I graduated high school I did move out and Rick hooked me up with Rob Bottin and Greg Cannom. I worked with them for a year or two on projects like *Tanya's Island*, *The Fog*, *Humanoids From The Deep* all the way up to the original *The Howling*.

**Hollywood Eiga-mura:** Crazy Car, for Japanese fx expo. Latex polyfoam walk-around suit, sculpted by Jim Kagel, for Steve Johnson's XFX.



It was after *The Howling* that I got my call to come work with Rick on *An American Werewolf In London*. I worked with Rick for about three years on *American Werewolf*, *Videodrome* and *Greystoke*. After we got back from about a year in England working on *Greystoke*, Rick introduced me to Richard Edlund. At that time, both Rick and I felt it was time for me to move out on my own. The way to do that was to still work under the umbrella of someone else, but with more freedom than I'd had with Rick. The opportunity presented itself to open the creature shop for (Edlund's) *Boss Film* when it opened, for *Ghostbusters*. Richard Edlund hired me to run the creature shop there at *Boss Film* and I did *Ghostbusters*, *Poltergeist 2*, *Big Trouble in Little China* and *Fright Night* there over about a four year period. By then it was

**Duracell:** Herb Putterman. Full head latex prosthetic designed and sculpted by Bill Corso, polyfoam hairpiece sculpted by Moto Hata.

time for me to move on again and I opened up XFX."

It was an extraordinary time for Steve, he went from being just a kid with a lot of potential to being a seasoned professional in the field of special effects make-up. Even with a number of complex and challenging films to his credit Steve still feels he learns something new with each picture. However, as he recalls, the film he learned the most on was his very first professional job. "We're constantly learning, and my whole attitude toward the business is constantly evolving. The most I ever learned on one project was the first professional project I did which was a project with Greg Cannom called *The Galactic Connection*. It was so bad it was never released. The reason I say that is when I came out from Texas, I was suddenly exposed to professional techniques and materials. It was just an incredible learning curve, seeing how it was done, for real. It was a real learning experience. The next one would be when I was working with Rick. Rick really taught me to think for myself and he really taught me the problem solving frame of mind which is really what this business is all about. That was a major growth period, working with Rick, because he trusted me enough to give me projects and let me run with them. Another step came on what was one of my favorite projects, *Ghostbusters*. At that point I really had freedom, I had my own building and Richard Edlund didn't have a whole lot to do with it other than getting the projects in. He just let me do what I wanted with them. It was like a playground with a safety net. I could do whatever I wanted without regard to how much money it cost. I had no worries, I didn't have to run the company, all I had to do was create."

As Steve recalled the design work for several pictures, he revealed what he considers his greatest challenge. "It was different on each film. We were very involved with the designs for *Ghostbusters*. I designed probably seven or eight versions of Slimer before one was approved. On *Poltergeist 2*, we worked with H. R. Giger. On *Big Trouble In Little China* with John Carpenter, we designed most of the stuff ourselves. It was always different. Probably the most challenging project I've done to date was *The Abyss* for Jim Cameron. It was really







Left: Species 2: Eve maquette. MGM/UA. H.R. Giger and Steve Johnson at XFX with clay maquette of Eve, sculpted by Dave Smith (who also sculpted the new full body suit), illustrating leg extensions. Right: Outer Limits: Tempests. Alien Spider from Planet Seantaylo. MGM/UA TV series. Walking animatronic puppet fabricated by Bill Bryan; mechanics by Bryan Poor; cosmetics by Mark Killingsworth for Steve Johnson's XFX.

groundbreaking in that what he asked me for in the beginning was to create the most beautiful creature ever put on film. It had to be glass clear. It had to illuminate itself. It had to change color. And it had to work under water. This was 1988 and a lot of the clear silicones that exist today did not exist then. We really had to blaze new territory in coming up with clear materials that would work under water and not fog. Every combination of the three things we tried would discount one of them. If we found something that was clear and would work under water, it wouldn't glow. If it would glow and was clear, it wouldn't work under water. And on and on. It was a real hair raising experience. We finally ended up with a series of urethane silicones, vac-u-form plastic and fiber optics. The difficulty there was, once we came up with the materials, we had to find a way to motivate them without seeing what was motivating them. It was a very difficult project, very challenging, but I'm still very happy with what we did on it."

Lessons learned on one project can be carried over into others. Interestingly, Steve's work with clear materials on *The Abyss* turned out to be very useful when he worked on *Species* and *Species 2*. Like the creatures in *The Abyss*, the Sil creature in the *Species* pictures also had a transparent external skin which showed her functioning internal organs. "It was difficult, but not nearly as difficult as *The Abyss*. We were able to take a lot of things we learned on *The Abyss* and use them. That was a great help because we had a lot less time on *Species* than we had on the *Abyss*."

When asked whether he's attracted more to the subtle or the high-visibility effects, Steve replies decisively, "They both represent their challenges, but for me, I think that creating something that doesn't exist in nature and making it look like it does is a bit more of a challenge. There's a bit more freedom involved as well, so I actually think that's more fun and more challenging."

One project that stretched Steve's creative abilities and provided a technical challenge as well didn't involve an alien creature or movie monster of any sort. In fact, it didn't even involve a movie! Steve's creation of the battery operated Putterman family for the unforgettable series Duracell commercials was memorable for both Steve and those of us who were drawn into that world of electronic people. As Steve explains it, there was more to the Puttermans than a casual viewer might imagine, "They were full bodies, actually. Everything that you see on or touching those characters, we created. From their watches to their glasses. We used veneers over their teeth to make their teeth very white and perfect. We used contact lenses. Full head and body prosthetics so they didn't have any exposed skin. And the wardrobes as well, instead of patterning them out of fabric, we patterned them out of sheet rubber. Instead of sewing them together, we glued them together. Then we forced wrinkles into them. We did things like socketing the arms so the arms would be forced into moving like a doll and minimize the movement. Then we painted the wardrobe very bright and colorful and covered them with a flexible urethane that made them look very hard and plastic like," but, from that description, it is easy to imagine how difficult it was for actors to perform in those suits. "Luckily they were made modularly so they could come out of parts or the entire suit between takes. Of course the heads were full prosthetics."

Other challenges that Steve and his company have met include two Stephen King mini-series, *The Stand* and *The Shining* for which they won Emmy Awards for best make-up for a mini-series in 1994 and 1997. Steve is currently working on a new Stephen King mini-series which was a ten directly for television. "I'm working again with Stephen on a project called *Storm Of The Century*. It's pretty interesting. What we're doing is a series

of disguise make-ups on the lead character who becomes about six different characters. It's a kind of a Nutty Professor thing where one character plays different characters. We're doing some pretty interesting stuff there. We're also handling some of the digital work to show that he's a demon. We've made a series of animatronic heads to do things that people can't do with their faces. So, we're digitally combining the animatronic heads and the real actor in one shot. We were awarded some of the digital work on that show."

Expanding into the digital realm is one way Steve sees of adding new tools to his repertoire and having the proper equipment to meet the demands of new effects challenges. It's the modern version of the old adage about using the right tool for the job. "We're doing digital work on a rock video now for Queen Latifah. We made a series of animatronic heads that were all built to do specific things, but we want to make one shot out of it so we're bridging them all with morphs. It would have been impossible to accomplish mechanically as one shot."

A recent series of commercials for Reebok showcased the combination of computer and physical effects work that is becoming an industry standard. "There are thousands of people running through the streets of Prague. We actually shot in Czechoslovakia. The guy starts to break apart and a new person bursts out of him. It was a pretty heavy combination of digital and physical work. We made a full body sculpture of the runner and blew him apart in sections with shockwaves. Then we digitally mapped those on to the actual performer so he could become another person. We did four of those commercials."

Steve and XFX are branching out in other ways as well. With a great deal of production taking place in Canada, that has become a logical place for expansion. "We also have a very successful company in Canada. There's an awful lot of work being done out of Vancouver. We're doing five television series out of our company in Vancouver, *The Outer Limits*, *Poltergeist*, *Stargate*, *The First Wave* and a new one called *Mercy Point*. *Mercy Point* will premiere this fall. I actually directed an episode of the *Outer Limits* recently. I've been working with them for long enough to gain their trust and they let me direct an episode. It's called 'Balance of Nature' and should air sometime in July."

Another recent project that utilized Steve and his talented crew is *Virus*. The tale of an alien life form that doesn't actually have any physical shape of its own presented unique challenges to the XFX team. "The basic storyline is that there is an alien intelligence that is an electrical force that comes to this planet and integrates itself into the computer systems of a research vessel at sea. Then it discovers in order to do anything in this environment, it needs to have a physical manifestation of itself. It goes to the computer system's files and decides what it thinks may be the best life form to start out with. It starts up the ship's computer controlled machine shop and begins to create mechanical pieces that it then assembles in the form of crabs, insects, spiders and that sort of thing, so it can move around in this environment. Then it decides that's not good enough and it wants to evolve. It sees the humans working on the ship and it tries to put its energy into them. It's too intense and burns them up, so what it ends up doing is killing the humans and rebuilding them with mechanical parts so they can take the electrical energy. We end up with humans that are sort of Frankenstein monsters, half mechanical, half human. It's pretty interesting, we did a lot of full scale hydraulic robots that are capable of walking. We did about twenty robots for the show, it was a pretty fun show."

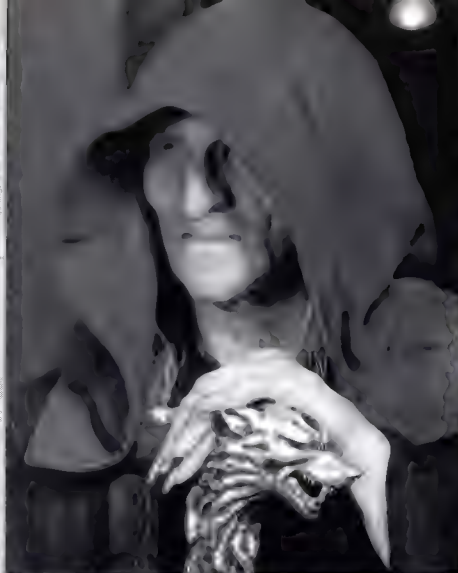
However, like many jobs, it's not always fun being an effects provider. Because of recent budgetary reductions at several of the major studios,



Steve has found some of his work put on hold as green lights turned red for several big-budget productions. "I've had some really bad luck in the past couple of months. I was working on the Hulk for Universal for about seven months before that show was canceled. I was also doing some work on Superman for Warner Bros. before that project was canceled." Of course, in Hollywood nothing is certain until a film is finally done. The talk around town is that script for both the Hulk and Superman are being redone to reduce budgets and will go back into production soon. "The same kind of thing happened on Sphere. When we actually started to work on Sphere, we worked for several months, then they shut down in order to get the budget down. Then we were picked back up when they got back into business. That one we knew they would be getting back to pretty quickly as soon as they could pare the budget down. On these two, I'm not so sure. I'm not as confident about them."

Even with a lot of time and effort expended on a project that is ultimately canceled, that work doesn't go to waste. That effort becomes part of an ongoing process of research and development, looking for new ways and methods to create more convincing and exciting effects. "We are doing a lot of research and development into new materials for prosthetics. I've pretty much given up on foam latex for appliance work, because it's not translucent. So we're using gel filled silicones which move and wrinkle like skin much more believably. We're doing some of that on Storm of the Century. We also did some on Sphere and we did some tests on a character for Hulk which will never see the light of day. That material is very actor friendly. It's very difficult and very expensive to use so it's not being developed by a lot of companies now. We're also using gelatin. We've had some luck with foaming and introducing air pockets into gelatin to make it more flexible and it's translucent as well. We're using that almost exclusively now. On Storm of the Century, the make-ups that aren't gel filled silicone are gelatin. Gelatin does have it's problems as well. Heat can mess it up. You have to seal it from inside so the actor's sweat doesn't attack it. It doesn't really work in a hot environment, so you have to be careful. The advantages of translucency are pretty much worth it if you can get it to work out in the right circumstance."

Research doesn't stop at make-up materials for a full service company like XFX. They are also constantly looking for ways to improve their animatronic and digital effects as well. "We're also developing a lot of new computer controlled performance systems for the animatronics we do which I'm very excited about. These will let us record and control moves for a thirty or forty function robot with only one person. You can get the performance absolutely correct and tweak it bit by bit, rather than leaving it to chance on the set with ten puppeteers operating it. That, I think is a major breakthrough. There have been some systems in the past which had to be totally pre-programmed which is basically useless knowing how fluid films are and how many changes happen right in front of the camera. You've got to be prepared to alter things right there on the set in real time. So, that's what we're working on now. We actually developed a pretty nice system for the Hulk robotics, but we'll be able to transfer that into one of our next projects. I'm also very excited about combining digital and animatronic effects. We've had three projects that we've been working on digitally. The major advantage there is that I can go into a project knowing what's possible combining the two because we've got the technology here, in house. I can suggest things that I might not have had the knowledge to suggest in the past and have complete and total control over the final image. For instance we just got back footage of the Exotica to input into the computer for the Queen Latifah piece we had done. There were some problems with the animatronics shaking in places where I didn't feel it made sense so we're able to fix that by cutting out frames or reproducing them in two dimensions and repositioning them. It ultimately gives us a lot more control over the final product if we're handling the digital aspects as well."



**Above:** *Storm of the Century: Linoge as Ancient Man. ABC mini-series. Finished make-up, in character, gel-filled silicone prosthetics generated by Christien Tinsley. Below:* Hulk Martin, Silicone gel-filled facial prosthetics



Looking at the near future of special effects, Steve sees unlimited possibilities. Although the state of the art is constantly improving, he feels that there is little that can't be accomplished. "I think at this point anything is possible. Not only is anything possible, there are several ways to accomplish anything and everything. I think we're pretty much there. I think the ultimate and final goal is to create images that I have complete control over. Meaning from the script and all the way through. I've been trying to work my way into that position. I had quite a bit of success on Species 2, working with the director and writer, building the effects sequences from the ground up, not just being handed a script and told, this is what we want. But going back to the drawing board and saying what can we do? What would be best for the scene? Then creating it from the ground up."

That is only one step toward Steve's ultimate goal. Working on the Outer Limits has given him a taste of directing and now Steve is working toward directing a feature film. "It will be complete and total control. Both directing and doing the effects as well. I am working on that at the moment. There is a project which I am slated to direct, it's a feature with over two hundred characters. I'm developing that now with the producers and working on a re-write, which I'm very excited about."

Stepping into directing doesn't mean that Steve will be abandoning the effects field, far from it, "I've been building a new facility over the last two years. It's a twenty thousand square foot, state of the art facility which will be opening this summer. There won't be any rides, but there is a museum. I have about fifty full body characters that are in and on display in the conference room and in various areas. It's in Buchan."

When asked for his recommendations about entering the effects field at this time, Steve weighs his answer carefully, because of the enormous changes in the industry since he first started, "The answer to that question is changing. I think that these days it's very difficult to get into the industry unless your absolutely incredibly talented. The business goes in waves. Six or eight months ago, the answer to that question would have been different, but Hollywood seems to be a low point effects wise right now. Things are going digital so quickly that I suggest you have a back up plan, which I used to not suggest. These days I'm wondering if there's not room for new animatronic companies. It's almost leveled out so that the companies that exist now are about what the industry can maintain. Ten years ago there were companies sprouting up all over the place, in garages. Now you've got to have a pretty sizable facility and a lot of equipment to compete because the state of the art has advanced so much. Ten years ago you could compete in a garage set up with a few thousand dollars and some clay and plaster. Now you've got to have computer controlled performance systems, enormous machine shops with drills and lathes and room to build enormous characters if necessary. I think that things have changed quite a bit and the producers now are only going to feel comfortable going with someone who has quite a track record and a big facility to do the work in. I just wonder if the window of opportunity to go all the way to the top has closed at this point. I do think that digital effects are starting to level out as well. I think that people are starting to think of digital as another tool just as stop motion is and it can be used to enhance characters and create characters and put characters in circumstances that might not be possible in other ways. I think people are starting to realize that it's not the answer for every effects scenario."

Steve's final recommendation would be that future effects artists hone their skills and begin their careers working for existing shops as he did. It's a way to build a reputation and a portfolio while acquiring knowledge not only of effects techniques, but the way the business works as well. As someone who started experimenting with make-up on his friends' faces and has become one of the best known effects artists in the industry, Steve's experience speaks loudly for those who want to follow in his footsteps.





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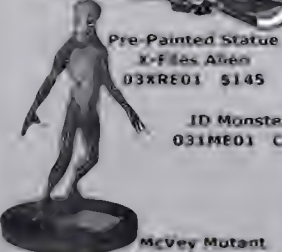


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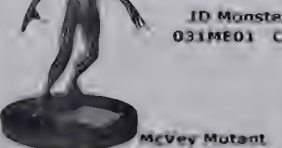
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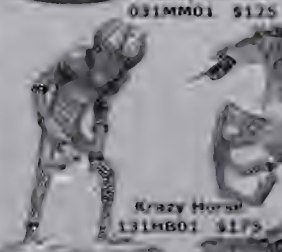
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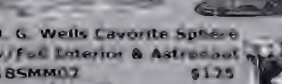
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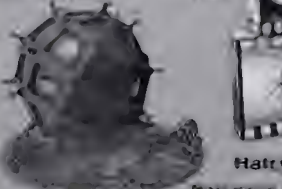
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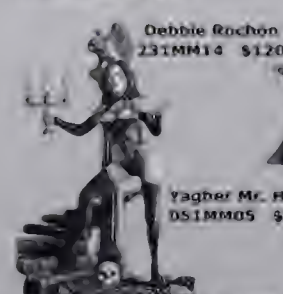
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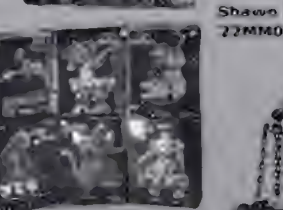
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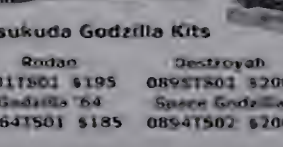
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# The Birth of... BOO-BERRY

by Alex Kreifeldt

If you have ever wanted to scratch-build a figure model but do not have endless hours at your disposal, read on and you'll see that you need not be a "Michelangelo" in order to produce a nifty display piece. It is possible for the novice sculptor and modeler to create a simple yet effective figure with display base in a minimum amount of time. This is easily attainable with inexpensive materials and basic techniques coupled with imagination. Before heading right to work, it is important that your subject is thought out in terms of its potential complexity and overall effect. It is recommended to choose fictitious subjects as human forms are often most difficult. This way you do not have to portray exacting features since these characters tend to metamorphasize throughout time as their artists often changed their renderings.

In this instance, Boo-Berry was chosen. This is a unique subject for a figure which automatically adds some level of interest to the work. You could stay away from popular characters such as Bugs Bunny since it may be that the average person will not acknowledge him as a scratchbuilt creation but rather as a "common item." Your sculpting talents could be mistaken for a preexisting toy figure that was modified. Boo-Berry seemed a good choice because he is simplistic in form and color scheme. He is "do-able" in 1:1 scale which does not require scale-lighting when it comes to painting, although some was used.

I gathered a couple of pictures of him from the Internet and noted his distinct look. First of all, he is not just a plain-old ghost, he is a marshmallow ghost. His head appears to be the actual size of a marshmallow when compared to the spoon. He has the look of a marshmallow "peep" more than that of a ghost with his puffy out-of-shape physique. Also, I decided to change a few facial features in order to make him a little more monster-like.

## Boo-Berry:

The figure was made with Super Sculpey™ and Magic Sculp, the latter being used for attachment, filler and small build-up areas. The figure was made in several pieces and stages of baking. The head and body are one piece minus the tongue, eyeballs, eyelids, and eyebrows. The sculpting was done rather quickly making sure to keep his head marsh-



mallow-like in shape while keeping his face somewhat anatomical with bony ridges. The eyes were made even in size by pushing plastic pearl beads into the soft clay and then gently removing them by toothpick stuck into the bead holes. The mouth was cut by X-acto™ and deepened. The body was shaped largely with hands and paintbrush handle ends, rolling them over the clay to break up congruent contours that eventually result when shaping with your

hands.

He was then slightly underbaked time wise and sanded by initially making a light grazing over with fine paper to highlight any irregularities and then wet sanded with 600 grit. Next, eyeballs were made of sculpey™ and pushed gently into the sockets to fill them out and then "leaved back to roundness" by pushing evenly around their perimeters. He was again baked.

The arms were made minus the hands by rolling the clay randomly with hands in a long roll. The best-looking portions were selected and bent at the narrow area for elbow joints. The puffy effect was made by pushing back each end straight lengthwise toward the elbow in order to puff out the arms in a marshmallow look. Make several attempts if need be trying to avoid the look of muscles. The hands were made with each finger separately rolled, making them a bit fatter at the fingertips for their true look. The fingers were then pinched together at the end opposite the fingertips (photo A). The right hand was curled, the thumb added and all was baked.

He was now ready for assembly. Super glue was used to fix the parts in place and Magic Sculp™ applied to fill all joints and to build up the hands. The eyelids were made of Magic Sculp since he would have become baked past the "twice-baked" phase if I had used sculpey™ again. The lids were made to be slightly "sleepy" and wrinkled enough to give the impression of live movement so that he would look less toylike (photo B).

The paint job was relatively simple and the greatest effort came in handling him under dirt-free conditions since flat white is practically a dirt magnet. He was exposed to a red light from his bottom side. An undercoat

was made with Krylon™ White Primer spray can in 4 or 5 light coats, only about 2 passes per coat to avoid build-up and to produce a slight powdery texture. After curing overnight, a broken pattern of Liquitex™ Titanium White and Marine Blue was drybrushed on with less and lighter color towards the top and shaded with deeper blue underneath. He actually looked impressive at this stage and I wanted to leave him be, but this would have meant taking the



much liberty with his true "skin tone."

More white primer spray was misted as lightly as possible, spraying evenly into the figure with minimal passes all around. Use caution in order not to overdo it and obliterate the blue undercoat. Only enough passes were made to give him a powdered-sugar effect. Then he was highlighted from the top with an additional pass or two leaving a hint of blue.

The tongue was made by using trial and error since it was easy to make it anything other than a tight fit. It is attached by a wire as are the levitating hat and eyebrows. The right brow is raised, by wire, more so than the left, as depicted on the cereal box.

#### *The Blueberry:*

I decided to have his left hand tossing up a blueberry instead of a cereal bowl since the spoon was to contain cereal anyway. The blueberry was more Sculpey shaped with hands in a blueberry shape (whatever that is!!) and then placed down and allowed to roll itself into its natural position. Then the berry was lightly squashed down from the sides to give it the "blueberry sag." The stem hole area was embossed with the end of a Sharpie™ marker and roughed up inside with an X-Acto tip. Then, tiny bits of aluminum foil were positioned edgewise into the clay hole. The stem was cloth-wrapped wire which had a more realistic look than regular wire and it was inserted after baking.

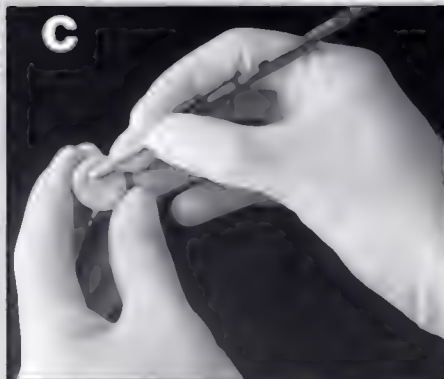
Painting was straight-ahead with a brushing of a slightly random-pattern Liquitex™ Blue/Black mix. A coat of Testors™ Lusterless was used to seal for a slightly darker overcoat, and it was ready for a few details.

The stem hole was colored with straight Cobalt Blue making sure to leave a few minute areas of exposed tin foil to give the hole a wet look. Then came dabs of Delta Renaissance Foil Baroque Brown in the hole. A few single-stroke titanium white highlights were added to the hole edge and upper side of the berry.

#### *Hat and Tie:*

The tie was a basic two-piece part (bow and knot) with small indentations made near the center of the bow. It was drybrushed with varied dark blues and sprayed with Lusterless. I chose not to highlight it since this can give a small and "lonely" piece a reflective look and found that it looked more like real cloth without highlighting.

The hat was a three-piece part. The brim was made first and baked and sanded inside the brim to flatten it down. Sculpey was pushed into the top and shaped in for a tight fit. The painting was a yellow/white mix applied randomly and shaded with straight Liquitex Brilliant Cadmium Yellow and drybrushed in a few spots with white for accent. The blue banding was the same wire used for the blueberry stem and this was painted before insertion and the fabric covering holds the paint well —



and Liquitex is flexible --luckily!

#### *The Cereal:*

The cereal is actual size as is Boo-Berry. Several pieces were made and the best selected -- I chose from a total of about three! The end of a small paintbrush handle was the perfect size for making the faces on the cereal (photo C). It was painted in a stabbing motion for irregular texture. Color was randomly applied with a mix of Marine Blue and Titanium White mixed with Liquitex™ Medium Gel Natural Sand to achieve a grainy texture

(photo D). Patches of Sculpey were left to show through to represent the sections of cereal that had missed the food-coloring treatment. Finally, a few random passes with the white primer spray were made to add a sugar-frosted effect. A coat or two of lusterless and it's done.

The clay marshmallows were made into two Frankenstein heads and one hat. They were brushed in two layers with two shades of a Liquitex aqua mix with the lighter coat last. A single pass was made with white primer. More lusterless spray and the marshmallows are done (photo E). Please note that it is most important to keep the cereal unappetizing-looking -- Boo-Berry was ranked at the bottom of the nutrition list!!

#### *Display:*

I began to create a scene with Boo-Berry outside his front door. This offered great possibilities for the blueberry theme to prevail with a blueberry door bell, etc. The front door was to be solid stone with no doorknob so that Boo-Berry the Ghost could easily pass through it. However in progressing, it seemed that the diorama overshadowed the figure. I went back to my original plan of levitating Boo-Berry over the spoon. Not only is this in keeping with the cereal box cover but it would take far less time.

A base had to be chosen and ideas included making the base marshmallow to match his body. I eventually decided on an amorphous-shaped base that was neither to represent marshmallow or anything else. In fact it was to represent nothing. This maximized Boo-Berry's appearance of floating in space. This way, the base provided interest beyond a geometric base and its

amphorousness eluded to that of the figure. Krylon Glossy Black spray was used as opposed to flat black. The random glare spots of the gloss seemed distract the eye more than the flat black did. The goal with the base became having it understated but out of the ordinary.

I hope this article helps out and encourages you to try your own scratchbuilt figure with simple diorama. The hardest part about it is limiting yourself to ideas -- like the urge to recreate "The Last Supper" into "The Last Breakfast" with a myriad of extinct Quaker characters! Remember you are free to make what you want -- just start with a simple project, like Boo-Berry! If you have questions or suggestions you can reach me at agk65@aol.com. See you later!





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### • History in Your Hand

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### • MasterCon:

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### • MIA Model and Miniature Show:

February 15-17, at CON-Quest '99, Sheraton Hotel, Colorado Springs, CO. Open Judging. For CON-Quest info contact: <[www.pcisys.net/~conquest/](http://www.pcisys.net/~conquest/)> Pikes Peak Hobby Association, 3639 Garland Circle, Colorado Springs, CO 80910. Daniel at The Comic Vault 719-596-2155. For MIA Model and Miniature Show info: Tom Grossman <thumane@aol.com> 5080 Diamond Drive, Colorado Springs, CO 80918-2414 Tel: 719-531-7346

### • ModelMania '99:

IPMS Houston's ModelMania '99 show, Saturday, March 27, 1999, Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX 77338. Contact: Jon Baker at 281.398.3645 (tel); 281.398.0103 (fax); e-mail: [hies@hcc.net](mailto:hies@hcc.net) <http://web.hou.lapc.net/~smh> Show will include 60 model categories. For flyer, send SASE to: 1542 Park Bnir Dr., Katy, TX 77450

### • The Model Show:

April 16 - 18 at Star Fest '99 Holiday Inn DIA, Denver, CO. For Star Fest info: <[www.starland.com](http://www.starland.com)> Starland, PO Box 24945, Denver, CO 80224, Tel: 303-757-5850. For Model Show info: Vern Clark <[vcclark@denverinf.net](mailto:vcclark@denverinf.net)> Tel: 303-422-7757

### • Phantom Figure Kit Festival:

March 13, 1999 at Days Inn - Allentown, PA. Sponsored in part by AFM. Seminar Guests include: Sculptor John Dennett, David Fisher and others. For dealer and show information, contact: Bob Maxwell, Tel: 978.388.9306. Hotel: 610.395.3731 (Ask for Phantom show rate).

### • SCAHMS:

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# HERE'S DONNY!

Article and Photographs by  
Don Rutherford

Straight out of the subway and onto your workbench comes The Bloodsucker, a 1:1 scale bust from benefex effects. This solid resin romper room reject consists of six separate parts and 40 false eyelashes to adorn his buggy baby eyes. (Photo 1)

To terminate this toothy tot you will first need to remove the seam lines and excess flashing with a #83322 silica carbide dremmel bit and #220 grit sandpaper. Drill 5/16 holes in the bases of the gums and tongue so they can be attached to something for ease of handling during the painting process (I use empty Tamiya jars with drywall screws through the lids).

Next, wash the parts to remove the mold release residue. My method is to put on rubber gloves and a respirator and then scrub the parts with a large plastic bristle brush in an old cooler filled with 91% isopropyl alcohol. Pay extra attention to areas where the release agent is most likely to build up, such as inside the mouth and under the chin.

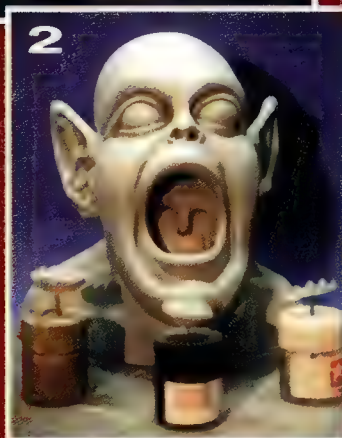
Begin building by gluing on the ears with gap filling C.A. and patch the gaps with acrylic latex spackling. Also use the spackling to fill any pinholes or air bubbles. When dry, smooth the patched area with #220 sandpaper. The mouth parts should be attached to the holders and set aside to paint. Prime all parts with grey primer. (Photo 2)

Now you are ready to paint this plasma pilfering preschooler. You might want to keep a mirror handy and refer to your own scary features (eyes, pale skin, veins, pointy ears, etc.) for ultimate realism. I used an Iwata Eclipse airbrush for the majority of the painting and Robert Simmons brushes for the super detailing.

Begin by whipping up a good amount of master fleshtone from *Tamiya Flat Paints* at a ratio of 50% White, 20% Red and 10% each of Yellow Buff and Dark Yellow. Adjust this until you achieve a rich creamy shade of pinkish peach flesh.

Fill the airbrush color cup halfway with the white paint and add about four drops of your flesh mix and thin with 70% alcohol. Base coat all parts and spray the bust from bottom to top making sure to get this ultra pale complexions under the chin and ears. Seal this with a couple of coats of flat lacquer. My favorite is *Crystal Veil Porcelain Fog*. (Photo 3)

While the sealer dries, make sure a pale burgundy wash using 70% alcohol, *Tamiya White*, *Red Hull* and *Red*. Apply wash to all parts with a chip brush, then carefully wipe it off with a rag soaked with 70% alcohol, leaving the wash in the pores and wrinkles. (Photo 4)







Now mist the entire bust with an even paler version of the flesh base color, highlighting the forehead, brow, nose, cheeks and chin(s). Seal this with lacquer. (Photo 5)

Again using the pale burgundy wash, spray the eyes, nostrils, mouth and also mist the ears and cheeks. Add more hull red to your wash and deepen the shadows in the ears and nostrils. Seal this with lacquer. (Photo 6)

To add subtle veining, I made a thin wash of **Tamiya Medium Blue**. I then lowered my airbrush pressure to 10 p.s.i. and using my own veins as reference, proceeded to spray as close to the kit as possible without damaging the needle, making thin irregular veins. Less is more, so don't overdo it. (Photo 7)

To achieve the discoloration around the eyes, spray a light mixture of **Tamiya Yellow Green** and **Dark Grey**, followed with a mist the flesh highlight color, topped off with a light spray of the pale-burgundy wash. Seal it. (Photo 8)

I sprayed the gums and tongue with a pinkish mixture of **Tamiya White**, **Red** and a touch of **Red Hull**. I also used this to highlight the lips. Make a wash using **Createx Red** with a little bit of black. Use this on the gums, tongue and inside mouth.

Base coat the teeth with **Horizon Tan** with a 10/0 spotter brush. Now give everything a final coat of lacquer and break out the Polytranspar water acrylics. I say final coat of lacquer because you cannot use lacquer over Polytranspar.

Spray **Bass Belly White** over each tooth. Then lightly mist the lower portion of each tooth with **Tooth Yellow**. Complete the teeth by carefully spraying the base of each tooth with **Burnt Umber**, defining the gum line, being careful not to make the teeth look stained or old. Touch up any overspray with the gum color and wash as needed. (Photo 9)

You may wish to mask off the area around the eyes with model masking tape. Start out by spraying a mixture of **Bass Belly White** and **Tooth Yellow** over the eyes, leaving the pale burgundy showing through in the corners. Next, brush under the top lids with **Horizon Chocolate Brown** and blend the outside corners by spraying **Tamiya Hull Red**. Give the lower lip a wash of **Createx** used on the gums.

I then used a 7/8 template to line up the iris. Then, again using the **Createx** wash with a 10/0 spotter I carefully followed the template from lid to lid. (Photo 10)

Next airbrush **Polytranspar Black Umber** over the red outline. (Photo 11)

Now spray the iris with **Tamiya Yellow Green**, going almost to the edges. Add a little **Burnt Umber** to the yellow green and fog the middle of the iris, then darken the area where the pupil will go with **Pure Burnt Umber**.

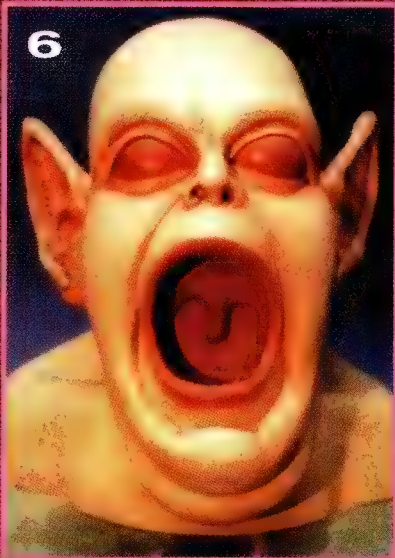
Then, using my own eyes as reference, I took my 10/0 spotter and began making tiny V-shapes, dots and lines around the iris with thinned **Tamiya J.N. Green** and complemented these with lines of yellow green. (Photo 12)

I sprayed the pupils with **Tamiya Gloss Black** and blended the edges into the iris with **Polytranspar Burnt Umber**.

You should apply the eyelashes with a pair of curved locking tweezers and attach them with gap filling C.A. Don't use kicker or you will ruin the paint. Place the bust face up on your lap and dip one lash at a time into a puddle of C.A. and place it onto the inner-upper lid working from the outside of the eyes inward.

Finally glue in the teeth and tongue and give the eyes and mouth several coats of **Tamiya Clear Gloss** with your airbrush. (Photo 13)

As a fan of life size busts, I like this kit a lot. This creepy collectable is limited to 100 castings so you'd better run right out and get one today. That's all folks!



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# GARAGE KITS ARE SUCH EASY PREY!

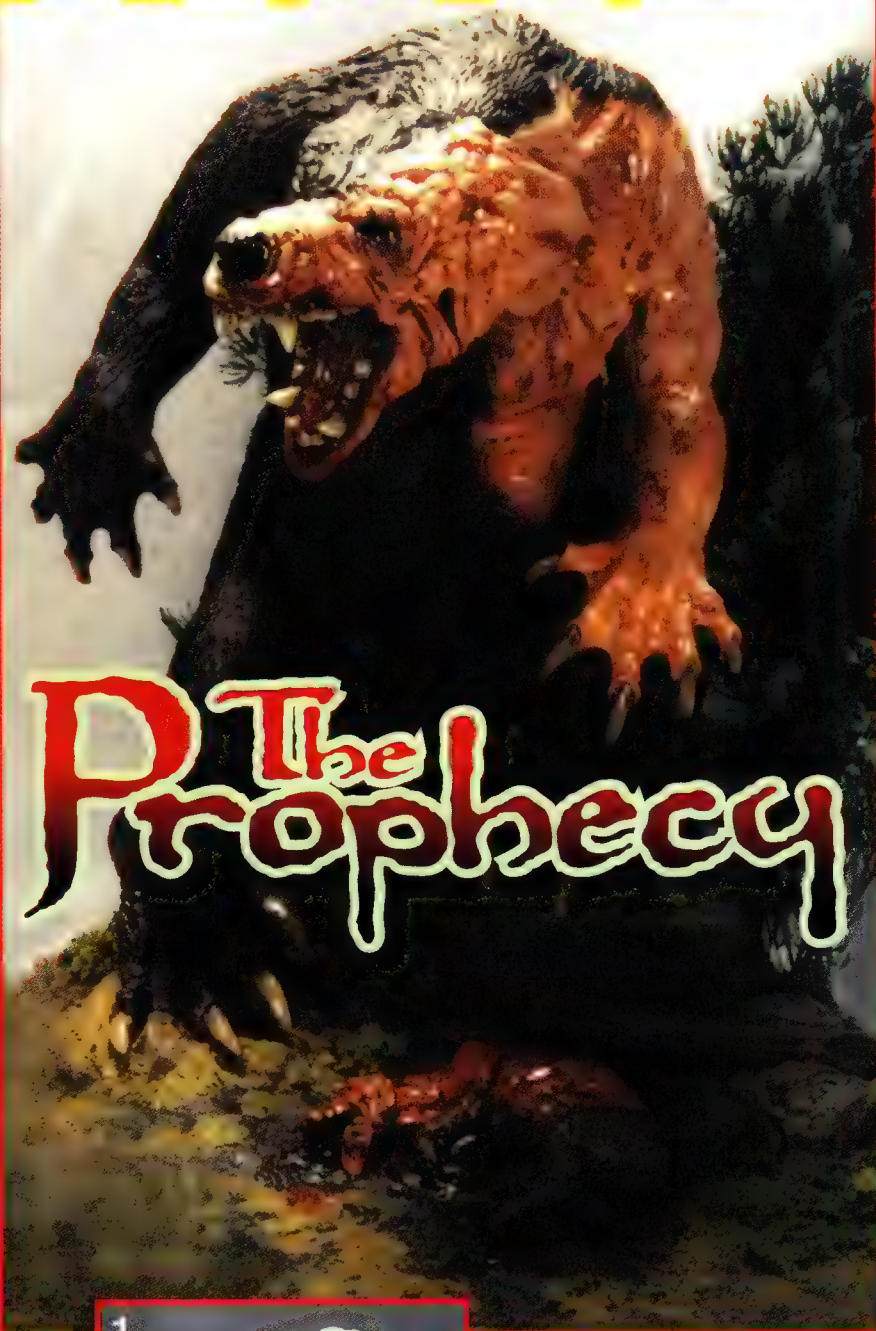
by JERRY  
BUCHANAN

Hi fellow modelers! This month's lesson is, "It's not nice to fool with Mother Nature or you could end up being bear chew." Back around 1978 when I was hurtling for a good horror movie, "Prophecy" was released. It is pure cheese by today's standards, but it has stuck in my mind for sometime now. It is a somewhat (intelligent) movie that shows you what could possibly happen when the environment becomes polluted.

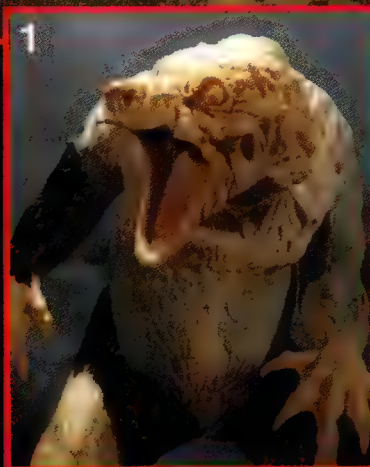
In some forest, the (good) native Americans are at war with the (evil) papermill. They blame the papermill for killing off their people by polluting the water and cutting down all the trees. At the same time, loggers have been disappearing, so the paper mill blames the native Americans. After our forgettable main character is sent down to investigate, he discovers that the papermill has been poisoning the water with mercury (the silvery thermometer stuff). They used it to keep the algae off their freshly cut trees. This neurotoxin has worked it's way up the food chain and we discover that the loggers were killed by a twelve-foot-tall mutated bear that the Indians think is a god sent to save their people! Apparently, methylmercury poisoning can affect an unborn fetus causing death or birth defects. After the mystery is solved, the movie turns into a chase/gore-fest type of movie.

It took a while but this movie's star is forever immortalized in resin by Alternative Images. It depicts the bear in all its rabid glory with its gory-fied offspring at its feet. I happened to snag the second one off the assembly line so I didn't have any boxart painting references but with a kit like this, who needs a reference? I decided to watch the movie again so I wouldn't be totally off base and started noticing subtle differences between the kit and the movie.

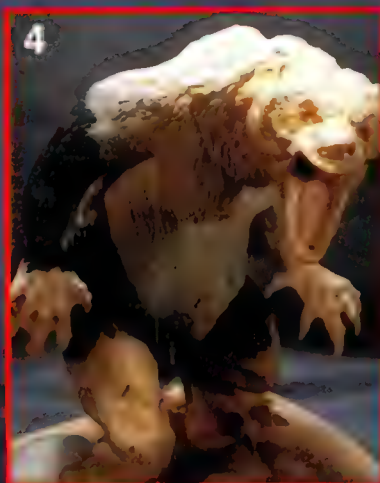
First, my praise. Melanie Buckner did an excellent job of sculpting the bear. Its posture mimics that of a real bear and not some man in a suit. I liked the reptilian foot. This feature is interesting because methylmercury causes delayed developmental milestones. An example of a milestone would be that we develop gills but lose them at a certain stage. Methylmercury causes these traits to be carried over instead of lost. My minor gripes are as follows: The kit has a bulbous eye on the mutated side (Fig. 1). I liked the look of the movie bear because his face looked so puffy and inflamed that you couldn't even see his left eye. The kit also has the arms on the wrong sides. Mutated arm should be on the left, normal arm on the right. I had been dying to try minor sculpting modifications on a kit and now I had my chance.



## The Prophecy







First, I ground the eyeball off with my drill tool. I then got out my sculpting kit which consists of a paintbrush handle with a tiny nine loop in the end of it, some cotton swabs, and an Xacto™ knife. The face would require resculpting and since I can't sculpt tidily with Milliput™, I opted to go with Super Sculpt. I started by taking tiny balls of the stuff and pressing it on the head. I always kept referring back to the movie for reference. I didn't have anything to smooth the putty with, so I used Testors Paint Thinner (the kind for enamel paint). This appeared to work fine when it was applied with a small paintbrush. When I was tired of sculpting, I baked the sculpt with a hot air gun. Be careful and always keep the gun moving. If you see the sculpt start to scorch then back the heat off. Multiple bakes will result in scorching but that is fine.



The arms were fixed by resculpting with texture stamps and Magic Sculpt™. I glooped liquid latex mold builder over the right and left arms and allowed it to dry. These are the texture stamps that I will use later (Fig. 2). I then ground down the mutated detail on the right arm and spread a thin layer of Magic Sculpt all over the arm. With the texture pad that resembles hair, I (rolled) it across the wet putty and this replicated the hair texture. Be sure that the hair all faces the same direction or you will end up with a criss-cross pattern. I attempted the same technique for the left arm, but ended up sculpting in my own mutation using cotton swabs to push the putty around.

The head was repositioned so that it would not be so up-turned. Fig. 3 shows the original position and Fig. 4 shows the repositioned head. Texture stamps were also used on all seams around the legs and neck. For some reason, the left foot is higher than the right on this kit, so I built a small hill on the base out of Magic Sculpt. I used the texture stamp technique again to replicate ground detail. You can see the beginning of the hill in the lower left-hand corner of Fig. 4.



After all of this prep-work, painting is a breeze. I started by giving the mama a base coat of black and the ground a basecoat of brown (Fig. 5). The groundwork was given a wash of dark brown to pick up the detail and the apparently dead baby bear was given a basecoat of rose flesh (Fig. 6). I then gave the baby a wash of pink eye burgundy and blotted it with a papertowel to break up the wash. Thin veins were penciled in with the burgundy color and a mixture of tan and rose flesh was drybrushed over the baby so that the veins would appear to be under the skin (Fig. 7). I can almost hear the flies buzzing.

The mama bear needed that live, puffy mutation look, so I basecoated the mutated parts with pale flesh (Fig. 8). She was given a thin wash of pink eye burgundy which was allowed to dry slightly in random places and then blotted with a damp papertowel (Fig. 9). Pink eye burgundy was then used to create the veins and was also brushed into the nooks and crannies in the head to make the "lumps" really stand out. The pink eye burgundy was also airbrushed into the bigger skin folds in the neck and the mouth. The teeth and nails were then basecoated with tan (Fig. 10). For the area where the fur met the bare skin, I airbrushed black because painting the line would have been too harsh and unnatural looking. The muzzle was given a drybrushing of tan and the nails and teeth were washed with a dark brown. The fur was given a light drybrushing of burnt umber. It was lightened with tan and only the highest spots in the fur were drybrushed again. The fur was then given a light sheen with Testors satin and the mutation was made to look wet with Tamiya clear.



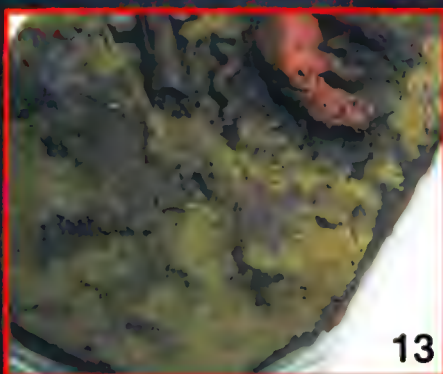




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12



13

Now for the base. When you are doing ground effects, you have to pretend you are painting with foliage. Build your foliage up in layers and it will look more natural. I start by using Woodland Scenics turf in the earth and burnt grass colors. For the glue, I used some stuff called Mod Podge. It dries to a nice matte finish. You can also use acrylic matte medium for glue. Apply a thin layer of glue randomly and sprinkle the turf on. Press it down with your finger and then blow the excess away. You may have to spread it around a little to make it look more natural. Fig. 11 shows the turf applied on the left-hand side of the base and the glue on right half. After the earth turf is down, go back over it with more glue and apply the burnt grass turf. Mix it up a little so that it will look natural and not one color on top of the other (Figs. 12 & 13). Now for the bushes. I used some dark green, mossy stuff called Foliage. Who would have guessed that? I built this up around the mound I made for momma's left foot. I then went over it with a lighter green clumps that resembled bushes. I wanted the base to build up toward the back, so for the final touches, I put up some "trees" that were made out of dried ming ferns and caspia (Fig. 15).

Final touches included sliming baby with a thinned down version of Tamiya clear red and Tamiya clear and painting the base's border black (Fig. 16).

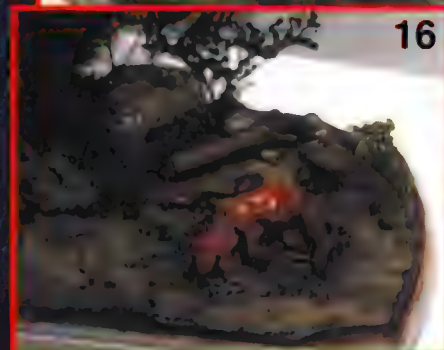
Man, that was fun. Only had to use the airbrush a little and I didn't have to worry about being sloppy. Sometimes we get in a rut by painting the same types of kits or being really precise and technical in the way we paint. With this kit, you can just let yourself go and rediscover what this hobby is all about, having fun.



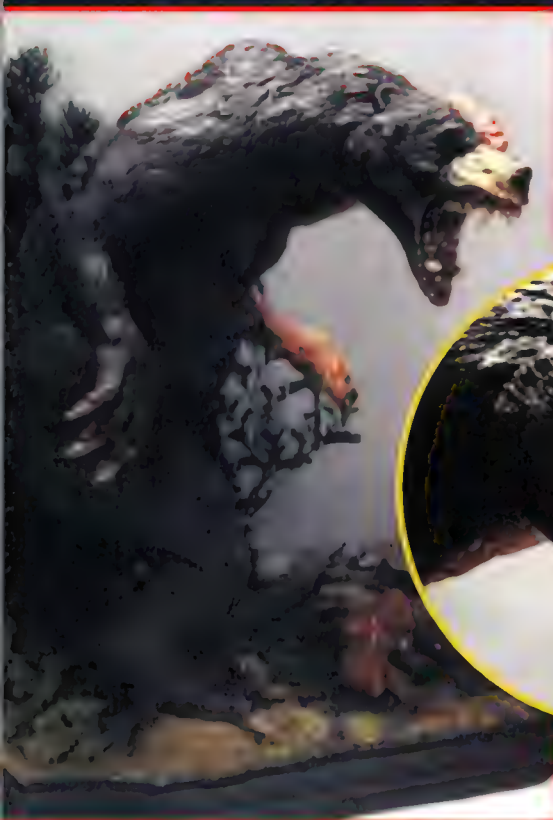
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15



16







# Tales From The Glue Queen

Article and Build up by  
**Cindy Morgan**

Another in the highly detailed, affordable line by Testors and Jimmy Flintstone is Black Dog the Pirate. The kit sells for around \$40.00 and is 1/8 scale.

The casting is relatively clean, even though there were several chunks of resin flashing that had to be cut and smoothed. To make a fast job of cutting the flashing, I used our electric scroll saw. This gave a clean cut in one move. I left a little of the flashing to be ground with a Dremel, which is more precise and controllable. If you have a scroll saw or band saw, consider using it the next time you have hunks of resin flashing to cut.

Once the flashing was cleaned off and the pieces test fitted, Black Dog got a bath with 409 cleaner and water. After he dried, I cleaned and smoothed mold lines (which weren't terribly bad) and began filling air bubbles. Next came the pinning and gluing of the arm, leg and hand. The leg didn't fit perfectly to the body, so some putty was used to fill the gap.

With this model I tried Testors Red Putty - this is some good stuff! It goes on easily and smoothly and doesn't shrink when it dries. The package says to use Testors Liquid Cement to thin it, but I just used the standard Q-tip and acetone. It seems to sand easily once it's dry also. A 4.5 ounce tube sells for around \$3.99 and can be found in most craft and hobby stores. I don't know if I can completely give up my Squadron Green, but this Red Putty will definitely get a chance.

When all the mold seams were clean, air bubbles filled and cracks and gaps puttied, Black Dog got another bath. Once he was dry, a coat of primer was sprayed on him and the base. Now comes the fun part —

Howard Pyle, an American illustrationist in the late 1800's, early 1900's did a lot of pirate, Robin Hood and Merlin paintings. Since I am a major pirate buff, I chose to follow color schemes found in Pyle's prints. They are mostly natural and earth tones. Of course, the color choice for Black Dog is up to you.

I wanted Black Dog to have a swarthy, sunburned skin tone. For this I mixed raw sienna with a couple drops of medium flesh and applied to his face, chest and hands. After this dried, I sprayed a coat of Testors Dull-Cote to seal it. Next came a wash of raw umber - especially in the face wrinkles and scars. The final highlights on his cheeks, tops of his nose and tops of his hands was done by lightly drybrushing a medium flesh. A coat of Dull-Cote went on when this was dry.

For his hair, I mixed red oxide with a couple drops of raw umber. This same mixture was sponged very lightly on his face for his beard. I then applied a wash of raw umber, working it into the braid and creases of his hair.

Since I'm sure Black Dog didn't brush his teeth regularly, I used Americana's Desert Sand for the base coat with a wash of raw umber. Horizon's Burgundy Pink thinned into a wash was worked around the gum lines and lip areas.

The eyes also received a base coat of desert sand. To color in the pupils, I used a brown Sakura Pigbrush. This is basically a marker with a fine brush for a tip. Art supply stores carry these. They really work great for tiny details where even the smallest brush can't quite cut it. A wash of burgundy pink was worked around the eyelids. A light brushing of gloss acrylic sealer was applied to the eyes and mouth areas after Black Dog was completely finished.

To give the bandanna a dirty red look, I basecoated it with Napa Red. A wash of burnt sienna with a couple drops of raw umber got worked into the folds and wrinkles. For highlights, I drybrushed it with true red. This same color scheme was used on his braid ties.

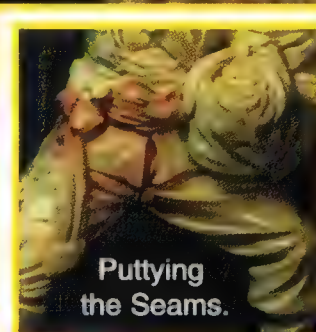
His shirt got a base coat of desert sand, then a wash of raw umber, especially working into the folds and creases. After this dried, I sprayed a light coat of Dull-Cote on it. To add highlights, I did a drybrushing of khaki, then I hit just the high spots with antique white.

## BLACKDOG THE PIRATE

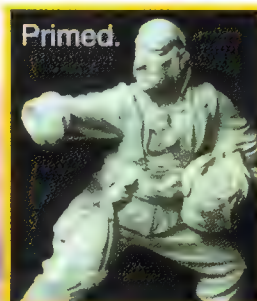
Photographs  
**Mike Morgan**



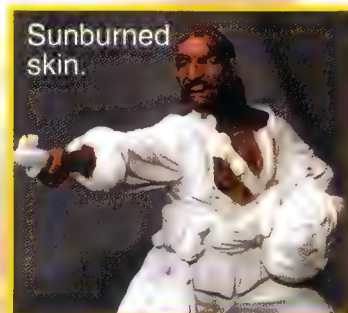
Pinning.



Puttying  
the Seams.

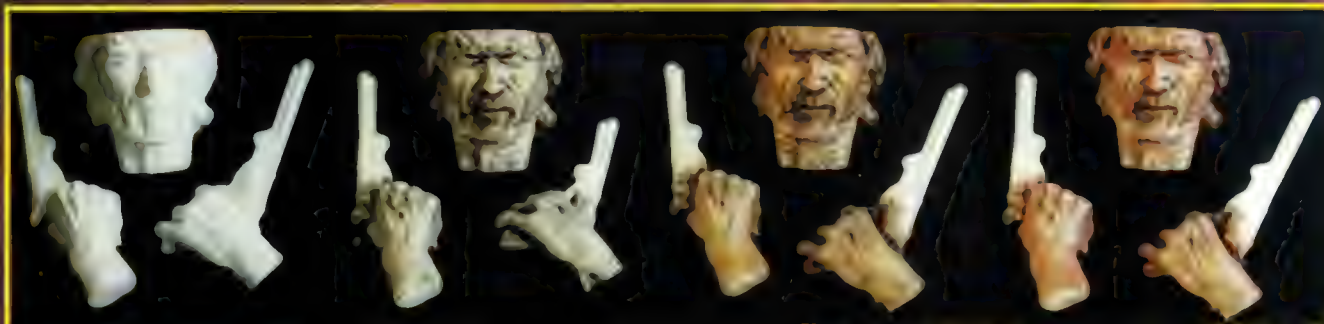


Primed.



Sunburned  
skin.





#### THE HEAD AND HANDS.

Pretty straightforward stuff here. I wanted Clint's face and hands to have a rough look to them, so I chose to stain the face and hands with Bon Artiste's Fruitwood. After which, I went in with Golden's Transparent Red Oxide and Quinacridone Red to achieve a patchy look to the skin. A final misting of white blended the colors to a nice party look. Detail up the eyes and mouth and Josey is almost ready to kick some Yankee butt.

#### THE HAT.

The hat was antiqued black and sprayed with Transparent Red Oxide. Pure white was sprayed over the colors to give the hat a rustic blend. Paint the hat band black and then finish off the hat's Confederate look with Transparent Shading Grey.



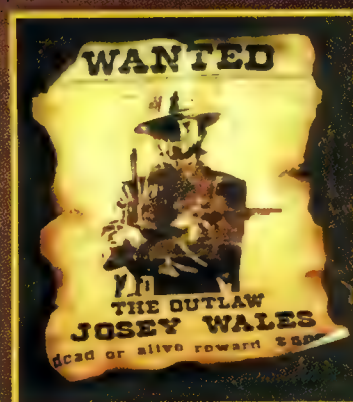
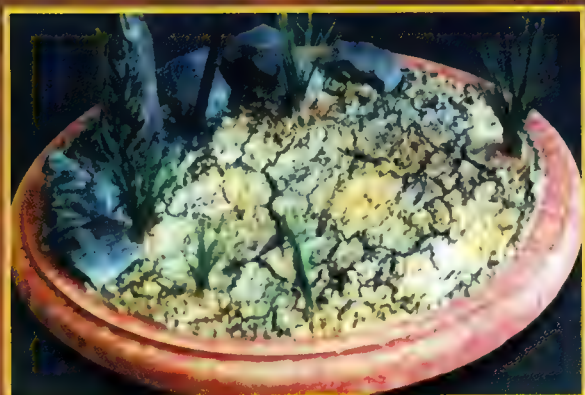
#### THE FIGURE.

The body was first antiqued with Black Stain. Primary base colors of Trans Yellow Oxide for the pants, Trans Raw Umber Hue for the jacket, Trans Phthalo Blue for the shirt and Trans Raw Umber Hue for the boots were applied. The colors are now muted down with Trans Shading Grey and a misting of white. Additional colors are now added in. Red for the bandanna, the holsters were antiqued black and sprayed with Trans Red Oxide, giving them a nice weathered leather look. A Yellowish rust color was used for the gun butts and gun belt. The final touches included a gold belt buckle and copper blackened gunmetal on the four guns. Shirt buttons and spurs were painted silver. Jacket leather, strings, tan. The pants were given a misting of Burnt Sienna Hue. A bit of black wash on areas such as the belt buckle, spurs and guns, enhanced the rustic look on the figure.

Really cool kit for Eastwood fans. Now will somebody please give me a Lee Van Cleef kit! David Grant, are you listening?

• NOTE: This kit does come with a nameplate which I chose not to use.





#### THE TREE AND SIGNS.

The dead tree was first stained with *Bon Artiste Black* and then given washes of browns and black. The rope on the tree was painted light tan and it too washed with black.

The signs pointing the way to Texas or Arkansas were first stained black and transparent mixtures of lighter wood colors were applied so the signs would stand out from the tree's darker colors. The lettering was painted with a dirty white. I used small real nails for the final touch when I attached the signs to the tree and they were painted a rusty black.



#### THE WANTED POSTER.

Ok, what you want to do here is gently crumple up that nice flat printed paper especially on the edges. I then took a cigarette lighter and carefully began to burn the edges. I stamped out the flame quickly before it burned more than I wanted it to. I went around the four sides with this method. You will get a nice tattered look. I then took *Golden's Transparent Yellow Medium* and misted the poster front and back. The final step was a hitting on the burnt edges with *Golden's Transparent Shading Grey*.

I would like to stress that several practice runs with another piece of paper be carried out first before going on to the real poster. You wouldn't want to burn up the entire poster on the first run.



#### THE FLAG.

If you survived the poster burn, let's try the flag on for size. First, gently remove the flag from the plastic pole and cut away any white edge of the nylon material. Since the Civil War is over at this point in the film (going by Clint's attire), I wanted the flag to be tattered and weary. I cut some holes in it and tattered the end of the flag with scissors. I took out my cigarette lighter again and went to work. CAUTION! Nylon tends to melt, not burn away. I basically did the same burn technique I used on the wanted poster, but clamped off one end up with a clip so I could hold the other end of the flag with one hand and burn with the other. After the burning, I glued several folds down to get a sagging look and went in with *Transparent Shading grey* around the burn marks as well as smoke and grit marks. I then sprayed the flag with several thick coats of flat spray. This made the flag somewhat rigid and not so floppy.

As for the flag pole, I tossed out the plastic rod and chose instead a wooden dowel rod which I stained with black and washed with browns. I snapped off the top so it had a broken look. I then took some metal mesh picture hanging wire and made a loop through the top left corners of the flag and wrapped the wire around the pole. Dry brush the wire light tan and you get the look of old rope holding the embattled flag to the pole.







# FROM THE LAIR OF THE Craftbeast With Bill Craft

## the OUTLAW JOSEY WALLES

"I gotta run the Josey Wales!" said a would be bounty hunter, before he was quickly dispatched by Clint Eastwood in the film, "The Outlaw Josey Wales." Well I'm here to tell you that I now have the "Josey Wales" or at

least the kit that is. This model was quite a surprise for me. Not only was the figure to my liking and the detail of the clothing and added weaponry, the base was pretty neat too. The wanted poster, the signs indicating Texas and Arkansas, the rough terrain base and the ever present symbol of the Civil War and a tattered Confederate flag give you the entire mood of the film.

The kit was sculpted by David Granz and released through Needful Things. Twelve resin pieces, two metal spurs, a mini wanted poster and a rebel flag with pole made up the parts list. With the exception of a big air hole on one of the elbows and one in the hat the kit was fairly clean.

Ok butlerroom! Lets get to it. I'm gonna save the figure for last and tell you first how I used a cigarette lighter to get some cool effects and throw in a bit of customizing on that old flag.

### THE BASE:

I began by using Bon Arsite Black Stain over the raw resin and wiped off the excess allowing the remainder to fill in the detail. Golden's Transparent Yellow Oxide was sprayed over the entire ground area followed by patches of Golden's Transparent Red Oxide and Burnt Umber Hue. The rocks were painted Carbon Black and given a misting of white.

I took an old paint brush that has since seen better days and cut the bristles off at odd lengths. Gathering them at one end, I glued them to selected areas of the base. Once hardened into place, I fanned out the top ends. The bristles were then treated with drybrushings of browns and greens. Makes some nice tall dry grass huh?

The crown of the base was treated to a rust red and then, using a small sponge, blotted with a light chocolate. I stayed away from black as to not draw attention away from the figure.





To give his vest a leathery look, I basecoated it with burnt sienna, then a wash of raw umber, again working it into the creases. For highlighting, I drybrushed burnt sienna lightly over the high spots of the vest. Another light spraying of Dull-Cote was applied after all was dry.

His shoulder belt was painted raw umber and then very lightly drybrushed with raw sienna. The buckle was painted with Folk Art's Pure Gold as were the buttons on his vest.

Polly-S Dark Green was used to basecoat his pants. A wash of raw umber was worked into the wrinkles and creases. After this dried, I added highlights by drybrushing some medium green over the pants. For a final highlighting of the very high spots, I drybrushed a mixture of raw sienna and desert sand.

For his sash, I basecoated it in true red with a wash of Napa Red. The highlights were achieved with a drybrushing of Cadmium Orange. The fringe was painted pure gold and then a wash of raw umber was applied.

On to his boots. These were basecoated with raw sienna. Between the tops of his boots and the bends of his knees, is an area I chose to turn into socks, which I painted antique white. Once the boots and socks were dry, I worked the areas with a raw umber wash. The boots got a drybrushing of a raw sienna and desert sand mixture. I added a light drybrush of desert sand only to the toes and heels to give scuff marks. The buckles were painted pure gold.

I wasn't sure if his looting bag was meant to be leather or some sort of cloth, so I chose the safe way and painted it with a mixture of raw sienna and a couple drops of desert sand. Next came a wash of raw umber. For the looting inside, I painted the chain gold, the coins gold and copper. Uncertain of what some of the other "loot" was, I guessed and added some more gold and a little silver. A light coat of Dull-Cote was sprayed all over Black Dog after this dried.

Both the pistol in his hand and the loose pistol that goes into his sash, were painted raw umber for the wood stock. The top of the stock was painted black and the metal parts were painted silver. The trigger itself was painted gold. A very light drybrushing of raw sienna was done on the wood stock. Both pieces were sprayed with Dull-Cote. The loose pistol was then glued into the fold of his sash using super glue.

I had wanted to polish the sword since it was made of white metal, but unfortunately it was so soft that it bent when I tried, so painting was my only choice. A base coat of light gray was applied to the entire sword. Next I painted the blade silver and the handle gold. A light wash of raw umber was applied to tone down the metallic a little and give it a worn look. To seal it, I sprayed a light coat of a polyurethane matte sealer. The sword was then glued in his mouth with super glue. Black Dog is now done!

For the base, I began with a base coat of raw sienna. To apply the wash effect, I used Plaid's Instant Finishes Antiquing Wash - Walnut Brown. This is a thin wash in a pump spray bottle. Be sure to work in a protected area because this stuff gets messy. After I had sprayed the base, I took a paper towel and wiped off the excess. Except for the messiness, this is some good stuff. I painted over the skull, bones and starfish with desert sand. A wash of raw umber was selectively applied, then a light drybrushing of light gray.

For the crab, I drybrushed light gray, then came a drybrushing of mudstone. For the highest highlights, I very lightly drybrushed him with burnt sienna. This was all to give him a natural look, because a crab only turns red after he is boiled. A final coat of Dull-Cote was sprayed after all was dry.

I chose to put the base on an oval wooden base, which of course had been

sealed with sanding sealer on both sides. Along with Black Dog on the wooden base, I got the wild idea to add a treasure trunk to go beside him. Since I couldn't find one in the right scale, I had to make one. For the sides, I found small wooden dome pieces at Hobby Lobby craft store. After deciding what size would be scale, I cut a piece of balsa wood for the base, and glued the dome pieces to it. Next I cut balsa strips the length of the base and glued them around the dome pieces to make the front, top and back. Once all this dried, I applied a wash of raw umber to act as a wood stain. For the hinges and hasp, I went to the miniature doll house section of Hobby Lobby. The nails that came with the hinges were too tiny to deal with so I just glued them on. I used copper adhesive foil strips (found in stained glass supplies) for the trim around the edges. Black painted on the copper edges and hardware and wiped off, supplied the worn antique look. A light drybrushing of black then antique white gave the wood a worn appearance. After the trunk was completed and dry, a light spraying of Dull-Cote finished it.

To give the wooden base texture, I decided to cover it with Celluclay. But first I had to place the base and the trunk on the wooden oval and draw around their positions.

Celluclay is a papier-mache product that you mix with water, dries hard and is paintable. If you have never used it, give it a try for dioramas. Follow the directions on the package for mixing and then apply to your surface - in this case our oval base. I left the base and trunk on the oval while I slopped on the celluclay. Once it had set - 10-15 minutes, I removed them. The celluclay needs to dry overnight. If it isn't completely dry the next day, use a heat gun or hair dryer to finish drying. Once dry, I basecoated it with desert sand.

To get the true sand effect, I smeared Elmer's glue over the entire oval (except where the trunk and base will sit) and then sprinkled sand over the glue. Save your empty spice bottles with the shaker tops. These make excellent containers to apply sand and other landscape materials.

Let the sand set for a minute or two and then shake off the excess onto a paper towel or piece of paper. This can be poured back into your shaker to be used again. If there are holes or cracks, simply repeat the procedure. To change the color of the sand, acrylic paint can be applied over it, or you can even apply a wash. I chose to do a wash of burnt sienna just to give a little definition. After all had dried, I sprayed it with Dull-Cote.

The base was attached to the oval wooden base by pinning. Drill two holes from the bottom of the wood into the base, cut small brass rods to fit into the holes and super glue in place. Be sure to cut the rods flush with the bottom of the wooden oval. Wood glue was used to glue the trunk in its place. Once the base and trunk were positioned on the wooden oval, I had to repeat the sand application to build up around their edges.

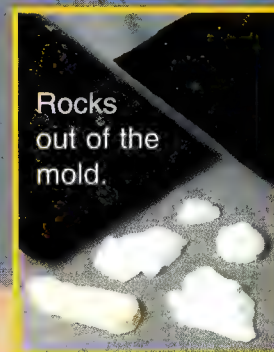
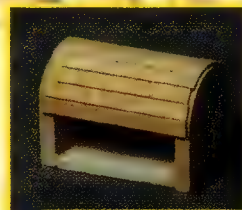
We had bought some rubber rock molds at a hobby store and decided this was as good a time as any to try them. Plaster of Paris was mixed and poured into the mold's various shapes. It dried within 3-4 hours. Color is possible by adding a few drops of acrylic paint to the plaster while mixing.

After the "rocks" are dry and have been popped out of the molds they are ready for painting. I chose the ones I wanted and glued them onto the wooden base. They were basecoated with desert sand and a wash of burnt sienna with a couple drops of black was then applied.

The outside rim of the wooden base got a coat of Folk Art's Metallic Copper to finish it. Once everything was dry, a final all-over spraying of Dull-Cote was applied. It's Done!

I do hope you'll try one of Jimmy Flintstone's and Testor's pieces. I don't think you'll be disappointed.

Happy Modeling!





**BEYOND THE  
BARE  
BONES**  
with  
**Tom Gilliland**

# Karloff as Mr. HYDE



Getting the  
base started.



How many times have you finished a model and felt that despite all your best efforts it seems to need something else? It's not your work, rather the way it's presented that may be the issue. A finished piece on a flat square plaque usually does little for a piece other than keep it standing straight up. Now creating a huge diorama around a piece is a huge effort, one that someone as lazy as me only wants to attempt on special planned occasions. I have found a solution that works quite nicely and sets off a piece in a subtle yet effective manner by displaying them like trophies. By displaying a piece on a pedestal-like base you not only get a nice 360 degree view but the elevated quality lends your model the added air of importance. The best thing is that it is very easily accomplished.

I chose to use Monsters In Motion's new Karloff Mr. Hyde for my center of display. I thought this new kit sculpted by Jeff Yagher had the usual great detail and likeness as well as some super body language. The addition of a thin vacu-form cape being one of the major plus features.

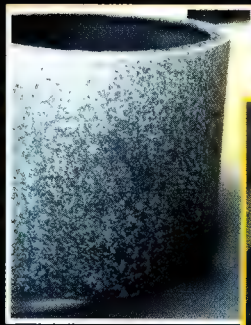
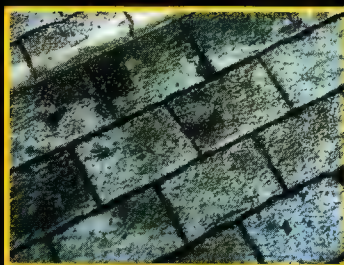
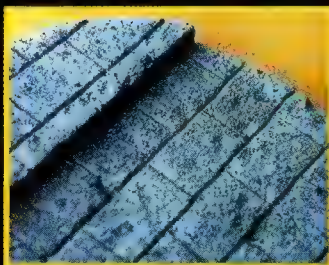
I started my display by gathering some Balsa Foam sheets, a wooden plaque and a round plaster planter from a hardware mart. I focused on the top of the display first by laying 1/2 inch sheets of foam onto the wood plaque. I then cut the foam to a diameter slightly wider than the bottom of the plaque so I would have an extra lip when finished. This was then glued to the wooden base and a simple rectangular flagstone pattern was drawn onto the form with a ruler and pointed stick. I then sized the 'top' with the planter 'base' to check the fit. Some cutting and grinding was necessary to achieve a good flush fit. The stone pattern was then worked over with a coarse scrub brush to pit and scar the surface. Additional sculpting with a blunt tool was done to deepen the lines of the stones as well as weather their corners.

I then prepared the base for painting by covering the top with **Liquitex Gesso** and spraying the bottom with **Floquil primer**. Once the Gesso had dried I sprayed it with **Freak Flex Gravestone, Gray, Dead Guy Grey** and **Grave Parlor Gray**.

This gave the base a broken up look. Next white was added to the base colors and applied with a sea sponge to get a very broken up appearance. The last steps were to use **Freak Flex Turned Ghost White** and **Model Flex Pullman Green** to spatter speckles across the surface.

I then sprayed the top with several coats of **Testors Dullcoat** for protection. Next I thinned down some **Bon Artiste** stains with mineral spirits and applied the thin washes to the entire top of the base. I began to apply a thicker darker stain to achieve a more irregular and dirtied stone appearance. Assuming that this was in some old city, I made the curbs' gutter especially grungy. I then tinted some **Liquitex Clear Gloss Medium** and added some mucky water runoff to the gutter area.





The planter base was then ready to be dealt with. I began by spray painting the thing flat black. Next I used some thick **Cell Vinyl** acrylic paint and a sea sponge to apply a broken pattern of color to the base. As I got closer to the top of the cylinder I used progressively lighter greys for a nice color progression. This was then given a solid coat of Testors Dull Cote. Once that was dry the base was given a thin wash with Bon Artiste stains. I stuck with the browns and applied them over and over to build up a running drip pattern around the top edge. I increased the thickness of the stain as well as the darkness of the color as the process continued. Finally, I allowed it to dry completely before continuing. I then thinned down some **Polytranspar Black Umber** and airbrushed the leading edge of the drips with a very dark color. I also shaded the top and bottom edge a little as well.

Now all that remained was to glue the top and bottom together. This was routinely done with crazy glue and was then set aside to complete the model.

The Mr. Hyde is a pretty straight forward paint job. A guy in dark clothing can prove to be fun for a hassle free afternoon of painting. This was no exception.

Starting with the head and hands, I based it out with a mix of **Freak Flex Nicotine Yellow** and **Suntan Flesh**. Some of the highlights were added using white. Shadows were added using a mix of **Pink Eye Burgundy** and **Mummified Brown**. Additional accent was applied with **Tamiya Hull Red** and **Clear**.

His hair was based with **Cell Vinyl Wood** brown and then lightly dry brushed with lighter browns. A bit of **Horizon Ivory** was used to highlight the edges and points of the fur. The rest of the details were struck in with a fine point detail brush and a little care.

The Vacu-form cape was then based on the inside with **Sunburn Red** and a bit of **Road Rash Brown**. Airbrush highlights were added by cutting the mix with a bit of **Turned Ghost White** and **Hot as Hell Orange**. The orange will keep your highlights from appearing too pink. The back side of the cape was based with **Body Bag Black** and then dusted with **After Midnight Blue**.

The body was handled the same way as the back of the cape with the additions of a bit of drybrushing and some fine brush work. Highlights were applied to the edges of the collar and cuffs. I chose to paint his ascot a red burgundy color which I highlighted with rose pink. I then applied some dots that were painted gold first and then green in the gold centers. The collar and cuffs were then painted with thick **Cell Vinyl white** for maximum coverage.

The pieces were then assembled after painting which required a little putty and paint touch up at the wrists. The cape was a little tricky to apply and required some test fitting and patience. I scraped some of the paint away from the underside of the collar so that a good bind would occur. I then crazy glued the cape to the body and held my breath. It worked on the second attempt. I found that if you heat the cape SLIGHTLY with a heat gun it will bend enough to get a snug fit. However I cannot stress enough that no matter what you use to heat the cape, be very careful. One false move and you will burn or warp the piece. Once on, I also used the heat gun to bend out the edges of the cape for some added drama. I then used some Magic Sculpt to putty up the attached edge and when dried, touched it up with some paint.

The completed model was then pinned into the finished 'tower' base and my display was complete. Standing at nearly 20" tall it makes just the right impact. The 360 degree viewing possibility of the piece will allow you to display it in more places than on that dusty book shelf with many of your other pieces. If you want a simple yet effective new way to set off your work give this one a try.





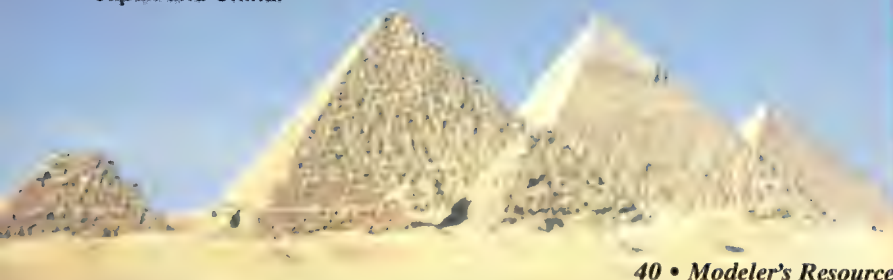
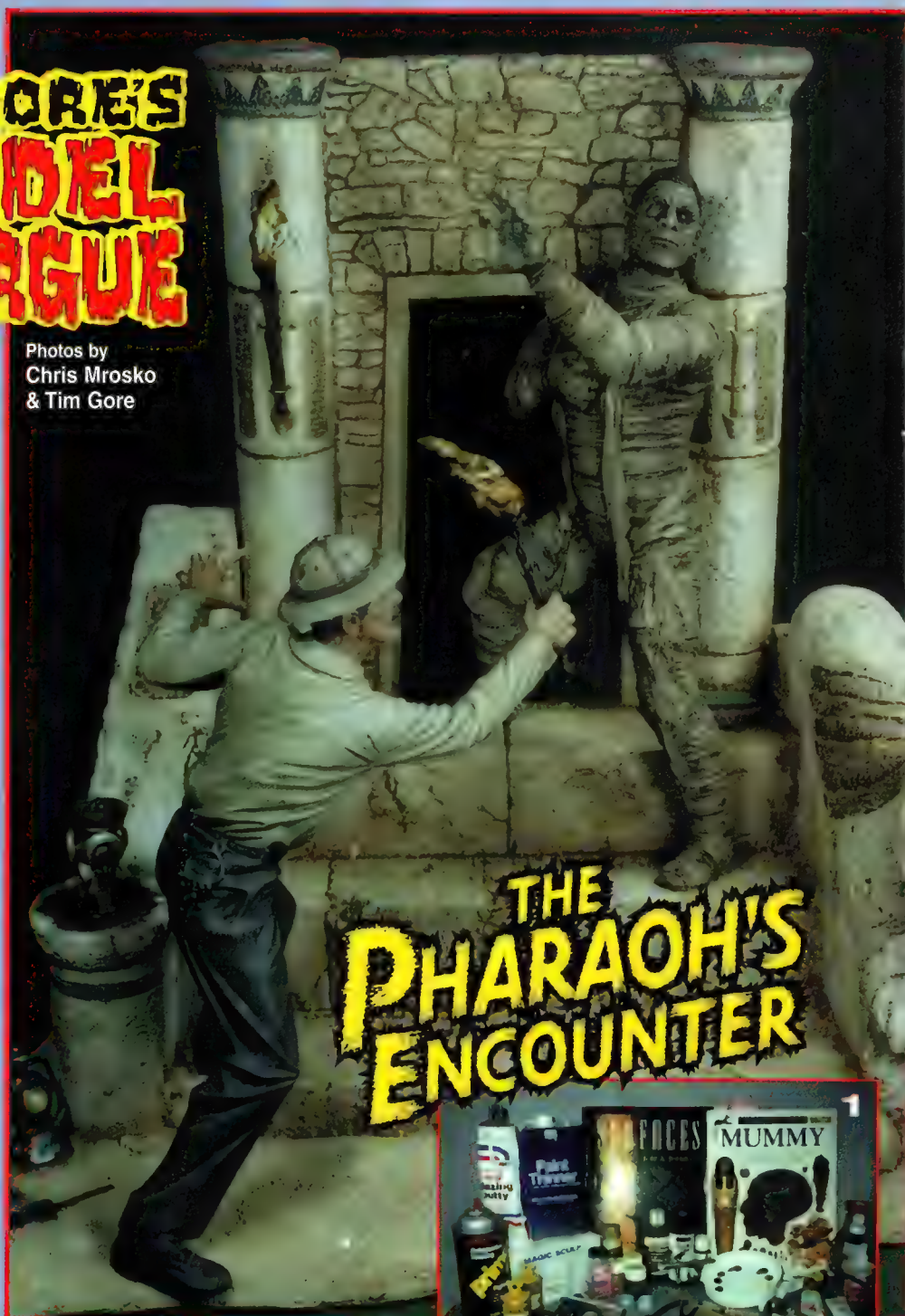


# TIM GORE'S MICHEL MORGUE

Photos by  
Chris Mrosko  
& Tim Gore

Artist Jeff Yagher has unearthed the eternal secret of the mummy from ancient Egypt and immortalized it with Monsters In Motion's latest kit, *The Pharaoh's Encounter*. Three main points make this kit an instant classic. First, the sculpture. Great artistry and craftsmanship. Second, the diorama base and overall kit dynamics and composition are fantastic. Third, the scale Jeff chose to work in; I like this size very much. The figures are very close to the Aurora classics and make detailing fun.

Before I unravel the paint job, let me discuss some of the materials and references I like to use. One book I highly recommend is *Surfaces*, by Judy Juracek, ISBN# 0-393-73007-7. This book offers over 1200 outstanding color visual images of surface textures, wood, stone, marble, brick, plaster, stucco, aggregates, metal, tile and glass, ready to be used in your designs. Another book that came in handy is from the children's Eyewitness Books series called *Mummy*, ISBN# 0-679-83881-3. This series has many other subjects and every book is like a mini-museum between the covers. In *Photo 1*, you can see some of the tools of the trade. Most of this stuff is self-explanatory; the brads and hammer I use for pinning parts; the bow sander or Flexi-File is also a very helpful tool. One last tool I want to highlight is the paint brush. Most good brushes aren't cheap but the money spent on a good set of paint brushes goes a long way towards getting great results. I really like the bamboo handled brushes from Japan and China.







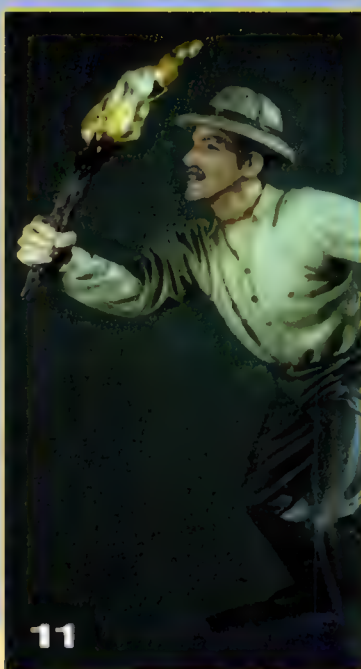
Let's start with the paint on the base first. Jeff went nuts with textures, details and ancient decoration, all of which I wanted to take advantage of to the fullest. Horizon's Yellow Brown with a pinch of white was the foundation base color. Next, I selected some areas to paint an off-white or Parchment color. These areas I will paint with Egyptian hieroglyphs and symbols. I referred to the Mummy book for colors and shapes. (Ref. to *Photos 2 & 3*.) I selected a few colors to stick with for all the symbols and hieroglyphs. I didn't want the base too busy or wacky looking. Terra Cotta, Black, Blue, Green and Gold were the colors I chose, but there are many combinations that would be fine.

When I finished painting all the symbols and details, I drybrushed the off-white parchment color carefully over the decorations. This aged down the ancient paintings, *Photo 4*. Next, I drybrushed the rest of the base entirely, giving the whole thing a dusty look. Oil washes would complete the weathering. I used Burnt Umber, Yellow Oxide, Red Oxide and Off White oil washes, including many combinations of each all over. I was careful not to go too dark in any one place, since the overall weathering should look dry and dusty, *Photos 5 & 6*. Moisture or water drips wouldn't be very accurate to this climate (although there are mummies preserved in bags of ice as well). Always seal work done in oils with two good coats of dull coat lacquer.

The base is also detailed with a torch, lantern, pick ax and an urn burner used to resurrect the ancient Pharaoh. For the burner and flame base I used a brass or bronze color and painted the clay urn with a Terra Cotta color. Next, with my new gravity fed Iwata Eclipse airbrush and Holbren's Aero Flash Sepia color #53, I added scorch and burn marks to the flame base and urn as well as burn marks on the pillars where the torches hang. The pick ax and lantern were fairly straight forward except I recommend some cool paints from Gunze Sangyo, called Mr. Metal Color. These are extremely buffable metallic paints. I used a color called Dark Iron on all the metal parts and buffed them with a soft towel to enrich luster, when dried. A few scratches with Testors Chrome Silver and some rust completes the aging.

Colored pencils of silver, gold, tan, white, etc., worked great for adding scratches and paint chip effects as well, *Photo 7*.

Now to the stars of this issue's cover! After awakening the Pharaoh from his ancient slumber, an archaeologist finds himself armed with only a torch! For the explorer's paint scheme, I wanted colors that would complement the base and the desert setting. Tamiya Buff worked great against the slightly yellower ruins. I painted the shirt and pith helmet with Tamiya Buff. The pants I painted darker with Horizon's Chocolate Brown, lightened with a drop or two of Horizon's Caramel Brown. Caramel Brown is also used to dry brush the pants. The shirt and helmet is drybrushed with Horizon Khaki and the helmet straps painted Chocolate Brown. *Photo 8*. I used Horizon Fleshtone #8 lightened with a small amount of Fleshtone #1 for the face and hands. For the hair and eyebrows, I used Horizon's Dark Grey and carefully stripped in light grey highlights. The eyes and teeth were based with an off-white. I used a dot of dark grey, followed by a smaller dot of light grey for the iris of the eyes and finished them off with a very dark gunmetal color for the pupil. The metallic color gives the eyes a nice sparkle. Be sure to paint the eyes in the proper direction *Photo 9*.







A little brass and leather brown and the belt is done. The shoes were a dark brown with some rusty brown leather scuffs with black brown laces. The keys were done with buffable dark iron. I love this stuff. Besides the torch we're ready for some oil washes to tie the paint job together. I used some Burnt Umber washes to shadow the clothes and some Burnt Sienna oil washes over the face and hands and lightly into the eyes and mouth. Again, any work in oils should be dried and sealed with some dull coat lacquer. Refer to *photos 9 & 10* again.

Torches and sculpted flames are always a challenge to paint realistically. In this case I was after some contrast against the sandy setting. I painted the woods with various browns and based the flame portion with Pearl White. Over the pearl, I sprayed Golden's Transparent Yellow Oxide and Transparent Red Oxide. Holbren's Aero Flash Sepia was added at the base and tips of the flame, *Photo 11*. Add Testors' Gloss Clear Enamel on the eyes, teeth and flame and the figure is complete.

The Mummy was a challenge because I wanted him to look dry and old like his environment, but not blend in too much. Tamiya's Buff worked as a good base color over the bandages. The Mummy's shriveled face and hands were base coated in Tamiya J.A. Grey. This is a very pale green color. The next step is to give the whole figure a dry brushing with Tamiya Deck Tan. This will pull out all the intricate bandage texture, *Photos 12 & 13*. To age the rotting cloth and flesh, I turned to my favorite technique once again, oil washes. I used the same palette of oils used on the base except I stayed a bit more rusty in color, (Burnt Umber, Burnt Sienna and Yellow Umber) and I added a light wash of Sap Green. To the skin areas, I made some bandages a lot darker than others and made some areas "juicy," *Photos 14 & 15*.

Once the bandaged areas looked properly decayed and rotten, I worked the face a bit more. Some violet was wicked into the eye sockets along with some light blue grey washes below the eyes. I darkened the hair with a heavier wash of Burnt Umber and shadowed the mouth and ears as well. Once dry a spray ing with dull coat lacquer seals in the work. For the Mummy's lifeless eye, I based it with an off-white and made the iris blue grey followed with a light blue grey, then dark grey with a black pupil. I lightly glossed the eye with Testors Gloss Clear Enamel, *Photo 16*.

With a kit as lavishly detailed and textured as this one, the possibilities are endless. Many oil washes can be used to age the base. The symbols and hieroglyphs can be endlessly detailed. I hope my example only helps stir ideas and experiments with finishes, materials and techniques for you own Encounter With The Pharaoh. I want to thank Chris Mrosko for his camera work and the ghouls at MRD at my shop for their contributions.



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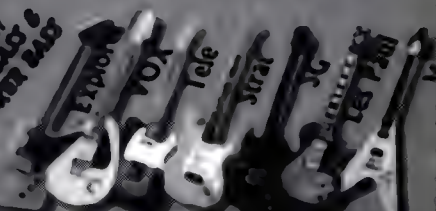
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Don't forget to tell these companies that you saw their product in *Modeler's Resource*!

Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your products!



## Zotz presents..

A new kit called, **Zyanya, Aztec Priestess**. This kit is 1:6 scale, solid resin and comes with two different types of crowns so the modeler can choose which one to use. She holds a human heart in one hand. Cost is \$125.00 and wholesale orders can be obtained through **Puff 'N Stuff, 703 Lowry Ave, Jeannette, PA 15644 Tel: 724.523.8444 Fax: 724.523.6979**

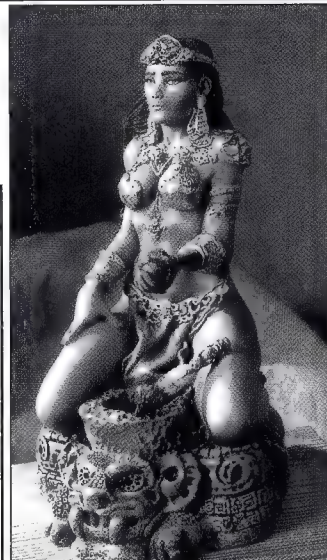
## Unholy...

New from **Mr. Bones Modelworks** comes this 1:8 scale, 20+ part resin kit with base that will have you shouting out loud. Demon lizard figure with folded wings and serpentine tail. Large battle axe rests on right shoulder.

Figure is perched upon temple ruins base. Includes complete story of the Unholy. Sculpted by Warren Dossey. Three additional kits are planned with interlocking bases...surprise.

Available now for \$85.00 plus shipping. **Please note!** These folks have a new address effective October 8, 1998:

**Warren Dossey/Mr. Bones Modelworks**  
3217 Forestbrook Drive  
Lakeland, FL 33811  
Tel: 941.647.0932



## Janus Company Classic Monster Busts...

This new, lightweight line of hollow cast resin busts continue to reinforce Janus' reputation for quality and detail. Both kits include a S & N Cert. of Authenticity.

**Karloff's Monster** is a 2/3rds scale bust based on Boris Karloff's 1931 portrayal of the Frankenstein monster. The bust, is slightly over eleven inches in height. Brilliantly sculpted by Special

Effects/Make-Up Artist, Ray Santoleri, Karloff's Monster is a unique collectable for fans of the "King of Horror!" Price: **\$175.00 plus \$5.00 s/h.**

**Obie's Ape** is a ferociously accurate rendition of Willis O'Brien's "King Kong," the 8th Wonder of the World. Cast in three parts, the hollow resin bust measures a whopping 12" X 12" X 10", roughly equivalent to a real ape's head in size. **Obie's Ape** is the masterful creation of England's premier sculpting team, Mike Hill and Clare Pearson. Price: **\$235 plus \$7.00 s/h.** **Karloff's Monster** and **Obie's Ape** are only available by direct purchase from Janus Company. Janus accepts all major credit cards and can be contacted by mail, fax or through the Internet as follows:

**Janus Company**  
PO Box 710928 • Houston, TX 77271  
Tel: 713.271.5570 • Fax: 713.271.4476 • e-mail: [janusco@flash.net](mailto:janusco@flash.net)

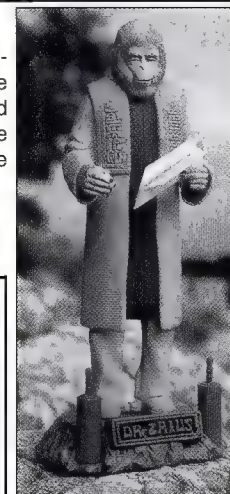
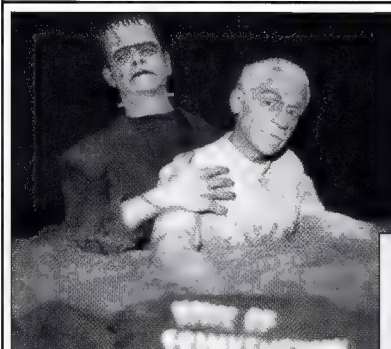
## Sideshow, Inc....

Sideshow's evolution from Toy Prototype Company to Toy Company is now complete. Their new line of Universal Studios Classic Monster action figures, toys and plush products will debut in the mass market at Target, Toys R Us, KB Toys, K-Mart, Spencer Gifts, FAO Schwartz and others beginning January 1999. To support their product offering, Sideshow will be doing three toy industry trade shows in '99: Hong Kong, Dallas & the NY Toy Fair. As a result, Sideshow will no longer be holding the Mad Monster Party™.

## Minister of Science...

Here's a new 1:6 scale resin kit conceived as a companion piece to Dave Grant's great Cornelius kit (highlighted last issue). The Minister is sculpted by the talented Jason Pedersen. It is available for \$80.00 postage paid from:

**Jim Paget**  
Tel: 914.934.9078  
**Lots more to come!**



## Diceman Creations...

Some new ones on the docket from Ed Bowkley. **House of Frankenstein** licensed 1:6 scale kit, 6 parts for \$110.00. Sculpted by Ed White. **Night Dreams**, on the right, is sculpted by Vance Rudzinkas in 1:6 scale w/10 parts for \$125.00. Contact:

**Diceman Creations**  
34 Feronia Way • Rutherford, NJ 07070 Tel: 201.939.1521



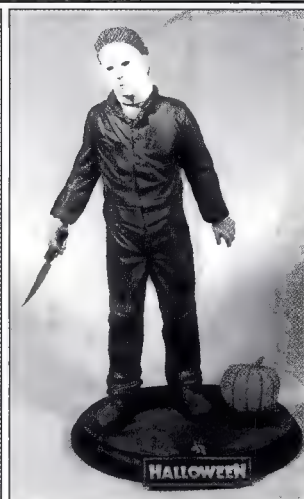




## Headhunters Studio...

Teradrox is the tri-beaked enigma pictured left and is brought to you in 1:1 scale and is 15 inches from head to beak. Expertly hollow cast, this big kit comes with 1 bust, 6 rows of teeth, 1 tongue and includes trophy plaque and nameplate. Kit sells for **\$100.00** plus **\$6.00 s/h** and is limited to 500 copies worldwide.

Aquarius comes 1:1 scale making it 23 inches tall with a 45 inch circumference and comes in one hollow cast piece. This curious looking creature is indescribable and a must for collectors who might be into extremely detailed, original designs. Kit sells for **\$250.00** plus **\$10.00 s/h**. Both pieces are sculpted by Dave Britton. All Headhunter kits are available pre-painted. Call 541.889.6275 for pricing. All checks/money orders payable to: **Dave Britton, Headhunters Studio, 690 SW 4th Street, Ontario, OR 97914**



## Jayco Hobbies

Here are a few new ones from our friends on the east coast. King of Pain (left) is 1:8 in scale and sculpted by Ian Coulter. Our friend, Michael Myers is 1:6 scale and sculpted by Mike Mendez. Please contact Jayco at the address below for up-to-date pricing information.

**Jayco Hobbies**  
3069 Hull Ave • Bronx, NY 10467



## From 3Dimensional Design

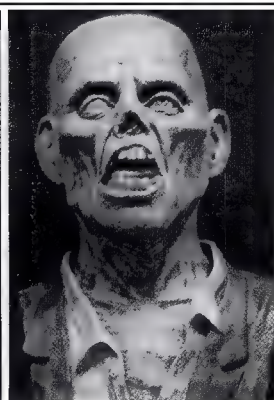
Here's a 1:6 scale hand-painted cold cast porcelain Rakor. This is limited to 50 pieces and includes a Certificate of Authenticity. Sculpted by Jesus Pastore. Contact them for price. Other kits are coming including Saguahin, Cor, Yare and Raptors.

**3 Dimensional Designs**  
CCS 6029 Jesus Pastore  
PO Box 025323  
Miami, FL 33102.5323  
e-mail: [pastore@telcel.net.ve](mailto:pastore@telcel.net.ve)



## Killer Busts

Here are some new busts and a wall plaque for that killer instinct in you. First up (above) is the **Wall Plaque**, 9 x 12 inches solid resin with a cost of \$65.00 plus \$7.50 s/h. Beginning to the immediate right is **Killer w/Removable Mask** and is over 15 inches tall in solid resin for \$175.00 ppd. On the far right is **Zombie** an 8 inch tall, solid resin bust for a cost of \$75.00 plus \$7.50 s/h. For more information, contact:

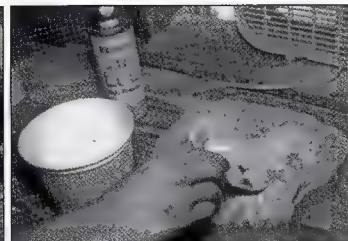
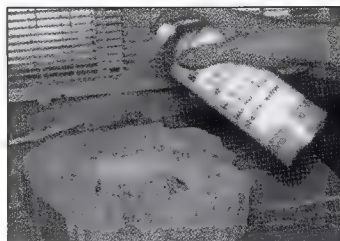


**B. Moore, 1213 Brownsville Rd, #3, Pittsburgh, PA 15210-3650.**

## Mann Products...

Dreams to Reality Studios in King of Prussia, PA has found a technique that minimizes post production clean up and increases the working life of their production molds.

DTR Studios is regularly contracted to manufacture a variety of model configurations for prototype, toy and other applications. Producing these models often involves sculpting a concept "from the ground up" using wax or modeling clay. **Mann Formulated Products' Ease Release 200 Release Agent** "eliminates the need to remove release agent from our castings prior to painting," states DTR President Michael Kryger. Mann Formulated Products of Easton, PA manufactures water-based and solvent-based release agents and coatings for plastics, elastomers and composites. For more information about release agents from Mann Formulated Products, contact: **2000 St John St, Easton, PA 18042 Tel: 610.253.5800 • Fax: 610.252.6200 www.mann-release.com**



## Remember?

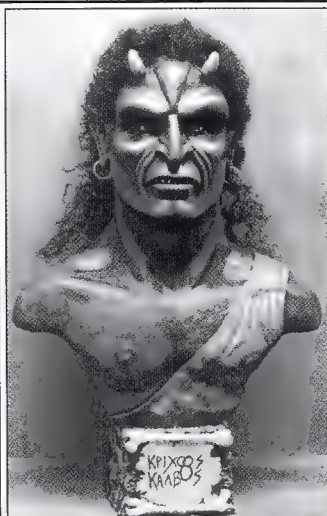
Busts seem to be coming into the fore within the GK industry. Here's another bust offering called, **Remember How You Loved Me?** Bust is 15 inches tall and includes 2 horns, hair, earrings and certificate. Bust is made of tan resin and is sculpted by Brian Freiburger. For more information:

**Brian Freiburger**  
1213 Brownsville Rd, #3, Pittsburgh, PA 15210

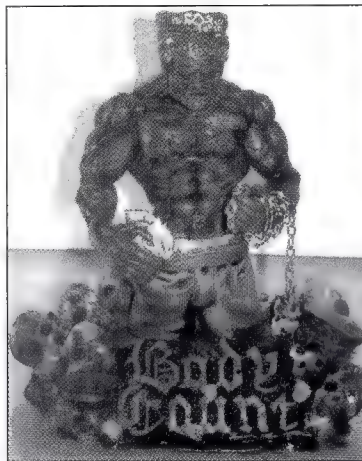


## 1:6 Scale Wolf...

We're now selling the wolf from our Wolf-Spirit™ kit separately, after many requests. Odorless resin; 4 pieces, for **\$20.00** ea plus s/h (\$4/USA \$8/Can-Mex \$10/Foreign. Avoid the poor quality recast and get the real McCoy from **Modeler's Resource**.







### Michael Fields presents...

Here are a number of new kits and busts from a sculptor in the Great White North. First up is Ice-T, which is based on an album cover. Cost is \$110.00. Next in the line-up is Rhino which will eventually include Spider-Man riding on his back (not shown). This kit is over 9" X 9". Cost for just Rhino and base is \$145.00.

Body Count is the next kit based on the album cover and goes for \$100.00. Our good friends Scooby Doo and Shaggy are set for \$65.00. Eric Wright, with guns flashing is shown for \$120.00. Also available is Tupac and R.I.P. for \$100 each (not shown). Finally, everyone's favorite bad guy WWF Champion, Stone Cold Steve Austin (not shown), which comes with base for a total of \$85.00. For more information on these and other kits to follow, as well as shipping costs, please contact: **Michael Fields • 12A - 154 17th Street East • North Vancouver, BC V7L 2V5 Canada**

**Tel: 818.556.7170 • Fax: 604.988.3184**

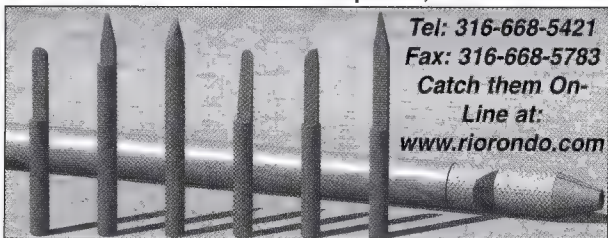


### Monsters & Mayhem...

Here's the latest "Bug-Eyed Movie Monster" resin kit, *Swamp Beast*, which comes in 1:16th scale and includes "Tabanga" swamp creature, his native girl victim and a 4" X 5" jungle display base. Cost is \$38.95 plus \$4.00 s/h. Payable to **Graf-fiti Creations**. CA residents add 7.75% state sales tax. MasterCard & Visa accepted. Write for free color catalog. Contact:

**Monsters & Mayhem™**  
PO Box 10620  
Costa Mesa, CA 92627-0206  
Tel/Fax: 714.751.8620 • e-mail: [uncreepy@gateway.net](mailto:uncreepy@gateway.net)

### Carbide Scrapers from Rio Rondo...



**Tel: 316-668-5421**  
**Fax: 316-668-5783**  
**Catch them On-Line at:**  
[www.riorondo.com](http://www.riorondo.com)



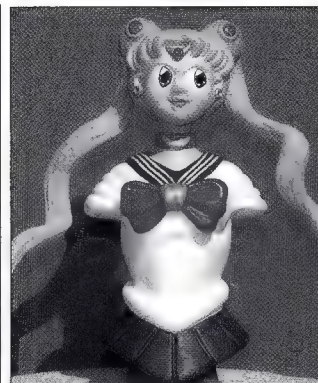
### Animé E-Z Eyes™...

Animé eyes water slide decals come in a variety of sizes. Suitable for 1:4 - 1:6 scale.

For more information, contact:

**Archer Fine Transfers**  
1205 Silvershore Way  
Knightdale, NC 27475

Carbide Scrapers, mini buckles, horse saddles, leather lace, hardware sampler, supplies galore! Sounds like a model builder's dream? You bet. This place has a ton of stuff you might find useful for modeling. Contact them at: **Rio Rondo Enterprises, PO Box 111, Copeland, KS 67837**



### Blackstar Models...

This company is devoted to pressure cast, high quality resin kits. They specialize in female figure kits, from glamorous to gruesome. Pictured are Felicia, sculpted by Vance Rudzinkas; a 6 piece kit, in 1:6 scale for \$80.00. Middle photo is Sailor Moon bust, also sculpted by Rudzinkas, 5 pieces, 1:6 scale, 6" high for \$50.00. Final photo is of their Kitbuilder's Dream, sculpted by Joe Laudati. Kit comes in 25 pieces in 1:5 scale for \$135.00. Other kits in their line are: Eternity (a winged vampiress), sculpted by Vance Rudzinkas; 12 pieces in 1:6 scale featuring two different heads, 2 sets of hands for \$100.00 and Contact them for s/h costs.

**Blackstar Models • 26 Ave B • Mechanicville, NY 12118**  
**Tel: 518.899.3012 • e-mail: [blkstar@nycap.rr.com](mailto:blkstar@nycap.rr.com)**

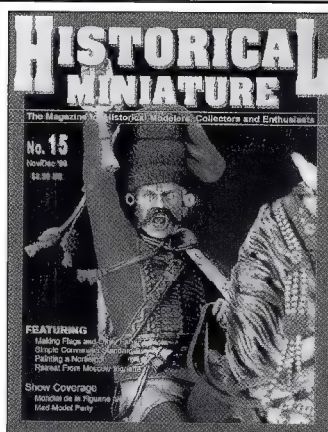
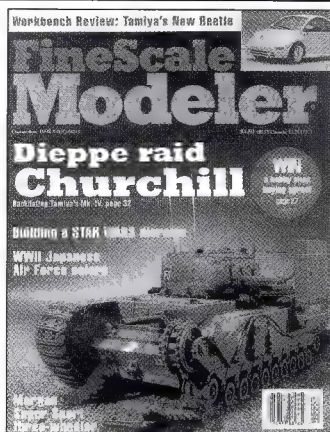
### Doyle Art, Inc....

Here's a company with a ton of kits; something for everyone. First up is their 1:6 scale Egyptian Princess priced at \$129.95 and next to her is their M. Kutuzov 1:4 scale bust for \$58.95. If we had room, we'd show you their entire line (and we will show more next time. Meanwhile, contact them for info on all their kits!

**Doyle Art, Inc.**  
2228 W. Chicago Ave  
Chicago, IL 60622  
Tel: 773.252.3010  
Fax: 773.252.3075







• **FineScale Modeler December '98:** Building a Star Wars Diorama tops the list of articles in this issue of the mag; Tom Graham writes about Addar's Cornelius and other bits of news and information. Sound good? Want more? Contact: **FineScale Modeler, Kalmbach Publishing Co, 21027 Crossroads Circle, PO Box 1612, Waukesha, WI 53187** Check out their Internet site at: <http://www.finescale.com>

• **Historical Miniature #15:** Here's the latest installment of what's new in the historical figure area. The Nov/Dec '98 issue boasts the following articles: Making Flags and other Fabric Effects; Simple Conversion Standard Bearer; Painting a Norseman Mondial de la Figurine '98 and MMP show coverage plus much more! Contact: **R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301-3846** Tel: 818.991.9044 Fax: 818.991.9585 [rkprod@mindspring.com](mailto:rkprod@mindspring.com)

• **IPMS Modeler's Journal Nov/Dec 1998:** Rusty White's article on weathering ships will translate over to the sci-fi end of models; a great article on Chrome Plating by Trent Christian; another edition of Widgets, Doodads and Thingamabobs from Chad Richmond and much more, including Charles Davenport with his regular, highly valuable "Recon Report" indicating to us what's new and available. For more information on this magazine and joining the IPMS Society, please contact them at: **International Plastic Modelers' Society/USA, PO Box 6138, Warner Robins, GA 31095-6138.**

• **Airbrush-Action October '98:** You can tell by the cover that this issue is loaded with Boris Vallejo and Julie Bell fantasy art! That just scratches the surface. For more information, visit their Internet site at: [www.airbrushaction.com](http://www.airbrushaction.com) or contact them at 1-800-232-8998 (subscriptions only); **Airbrush Action, PO Box 10211, Riverton, NJ 08076-0211**

• **Prehistoric Times Oct/Nov '98** is chock full of dino news! PT Interview with Artist Mark Hallett, an article on

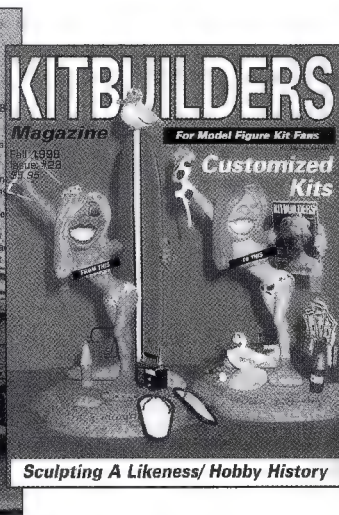
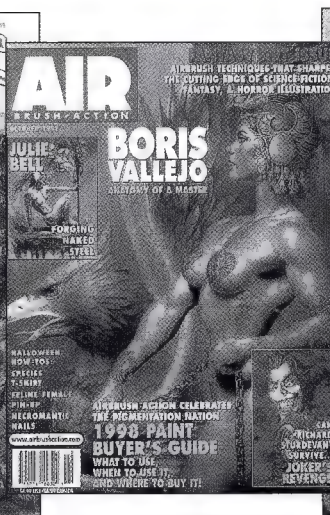
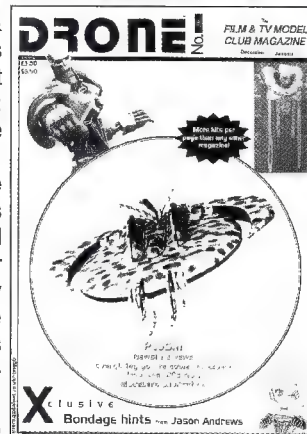
Prehistoric Sharks, Messmore & Damone's Mechanical Dinosaurs and reviews of all the latest dinosaur items. Contact: **Prehistoric Times, 145 Bayline Circle, Folsom, CA 95630-8077.**

• **Kitbuilders #28** is available and we're talking customized kits here with a color section dedicated to some who have customized their kits. Wayne the Dane does a study in sculpting likenesses and I've become addicted to Gordy's series on The History of the Hobby another installment of which is included. Contact: **Gordy's, PO Box 201, Sharon Center, OH 44274-0201 •**

Tel: 330.239.1657 • Fax: 330.239.2991 e-mail: [gordys\\_kit-builders@juno.com](mailto:gordys_kit-builders@juno.com)

• **Hobby Japan #10** is out and what's probably one of the best things about this publication is its coverage of the recent Jaf-Con7 report. The other thing I really enjoy about this publication is the fact that it covers all aspects of the industry, not just figure kits. Their pictures are impeccable. It's quite a digest of articles and photos. Check it out at your local comic book shop. <http://www.hobbyj.co.jp>

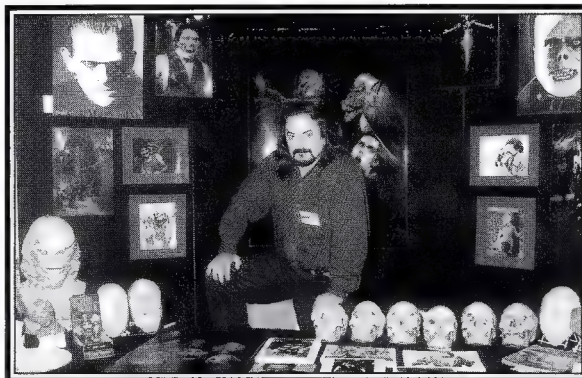
• **DRONE #39** is out with its UK coverage of the model kit scene. This issue boasts coverage of from Horizon's Batman & Robin kits to Polar Lights' LIS Robot and everything in between. Space 1999, Large Scale Figures, Tortured Soul and the continuing interview with Martin J. Bower nearly complete the picture. Interested? Contact: **FTVMC, 172 High Hope Street, Crook, Co. Durham, DL15 9JA United Kingdom.**





# Son of ReznHedz!™

Photos by Vickie Sampson, © ReznHedz 1999. All rights reserved.



Ginger Lynn-Allen (left) and the kit in her likeness available from ReznHedz; Mr. Tom Savini (above) and the lovely Glori-Ann Gilbert (right)



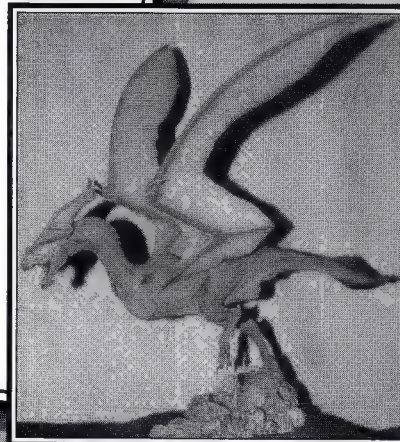
Once again the **ReznHedz™ Model and Toy Show** blasted into the Chicago area with an eclectic mix of models, mayhem and monsters. The second show was a smash success drawing over eighteen hundred fans from around the country to participate in seminars, model contests, autograph sessions and an unforgettable banquet.

This year they took over the entire Holiday Inn at Hillside Illinois, a close suburb of Chicago. All the function rooms on the first floor were filled for three whole days. The dealer's rooms were expanded and the exhibitors once again made this room the most unique in Chicago. It was an incredible display of merchandise from around the world including England (Juniper Models) and Japan (Creature Corp, Astrozombies). Also of note were the manufacturers who helped make the show happen including Smooth-on Plastics, Polar Lights, *Filmfax Magazine*, *Kitbuilder's Magazine*, *Modeler's Resource Magazine*, Badger Airbrush, Plattworld Toys and Todd McFarland Toys.

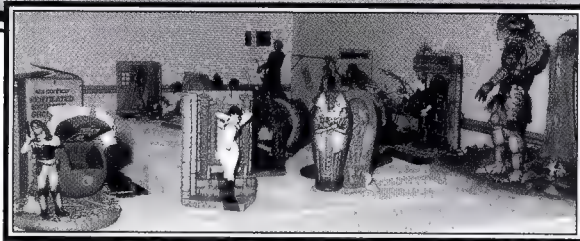
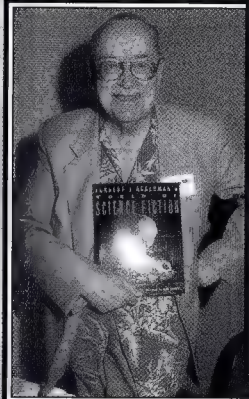
## Guests:

The guest list expanded as well. Guests of honors this year included the incomparable editor and writer, Forrest J. Ackerman one of the founding fathers of Science Fiction and horror fandom and the incredible film star Ginger Lynn Allen, an icon in the adult film industry and now appearing in a number of movies and television shows including "NYPD Blue." Other guests included many returning from last year like actresses Brinke Stevens and Debbie Dutch as well as actor Reggie Bannister. New this year were actresses Michelle Bauer, Mandy Leigh and Glori-Ann Gilbert. Of special note was the presence of Dolores Fuller, an actress, songwriter and agent who worked with some of the great artists of pop culture including Ed Wood and Elvis Presley. Finally, Tom Savini graced us with a special appearance at the show. Tom is a legendary Special Effects artist and actor. On a sadder note, Collector (with a capital C) and Friend Bob Burns was scheduled to appear, but was forced to cancel due to ill health.

**Below: Fatman Productions' Dragon (Necroteros Draconis) which debuted at the show and is exclusively available from The VLS Corporation.**







From Left to right: Forry Ackerman; The Gordy (available from ReznHedz™); Modeler's Resource award-winning Best Female contest entry; a small sampling of over 120 models entered in the contest!

#### Seminars & Panels:

Kitbuilding and painting seminars were well-attended and included Basic Kitbuilding, Casting Resin kits (Sponsored by Smooth-On Plastics), Sculpting, Airbrushing, and Diorama Construction. Panels were held with all the guests.

#### Model Contest:

The model contest was a great success with over 120 models entered. Each category had three winners: a Bronze, Silver and Gold. There were two special awards sponsored by two magazines: *Modeler's Resource* awarded a special award for Best Female Kit and *Kitbuilder's Magazine* gave out its second ReznHedz™ Best of Show award to Dan Jorgensen for an incredible piece. The winners in the seven categories (Novice, Fantasy/Animé, Diorama, Sci-Fi, Horror, Vehicle and Female) are listed below.

#### Saturday Night Party:

The party was an incredible experience. Besides announcing the winners of the Model Contest, it was a night of special moments. Where else could you see Forrest J Ackerman up on the dance floor dancing with the fans to Elvis songs written by Dolores Fuller? It was an incredible sight. The highlight of the evening, however, was actress Debbie Dutch doing her Orion Slave Girl Dance to the approving howls of the crowd.

#### Banquet:

The Banquet is quickly becoming the centerpiece of the ReznHedz™ Model and Toy Show. This year was no exception. Gordon Dutt, Editor and Publisher of *Kitbuilders Magazine*, was awarded the first "ReznHedz™ Hall of Fame

Award." This award is given out to people the promoters feel have helped expand and build the hobby of Figure and Resin Kit Building. "Gordy," as he is known to one and all, is the first inductee into what will be a yearly event.

In addition, this year all of the awards for the model contest feature "the Gordy" a new resin kit depicting Gordon Dutt as Frankenstein. After the award ceremonies, there was a great night of entertainment, featuring Brinke Stevens performing a reading of Rudyard Kipling's horror story "The Monkey's Claw," Tom Savini showed us video of his David Letterman appearances; each one funnier than the last and to end the evening Forrest Ackerman narrated a slide show of some of the special objects in the Ackermansion Museum telling all in attendance the great stories behind his wonderful collection. It was an intimate look at one of the greatest collections of Science Fiction and Horror memorabilia.

#### Rick Wyatt:

Finally a note about Rick Wyatt. Rick, known by many, is a talented sculptor who has taken ill by a rare form of cancer. The charity project for the show was to raise money for Rick who is without insurance like so many in this country. Thanks to the generous contributions of the fans and dealers almost a thousand dollars was raised for Rick at the show.

Work has begun on next year's show. Tentatively, plans are to hold the Third ReznHedz™ Model and Toy EXPO, titled aptly enough, *Planet of the ReznHedz™* at the Hillside Holiday Inn on October 9th and 10th 1999. The first progress report will be mailed in January 1999. For Dealer or convention information call 1.800.878.9378 or write to ReznHedz Model and Toy Show, c/o Cory Glaberson, 707 S Harvey, Oak Park, IL 60304-1518.

## • CONTEST WINNERS •

#### Novice:

Bronze: John Jankowski  
Silver: John Peterson  
Gold: Glen Shipherd

#### Fantasy/Animé:

Bronze: Eric Johnson  
Silver: Eric Johnson  
Gold: Corey Smith

#### Diorama:

Bronze: Matt Clemons  
Silver: Tony Moliterno  
Gold: Phil Sera

#### Sci Fi:

Bronze: Dan Jorgensen  
Silver: Bruce Byerley  
Gold: Tony Moliterno

#### Horror:

Bronze: Bruce Byerley  
Silver: Evelio Moro

Gold: Ken Mcknight

#### Vehicle:

Bronze: John Jankowski  
Silver: Tom Grossman  
Gold: Tom Grossman

#### Female:

Bronze: Terry Beatty  
Silver: Eric Johnson  
Gold: Charles Haines

**Modeler's Resource Best Female Kit:**  
Charles Haines

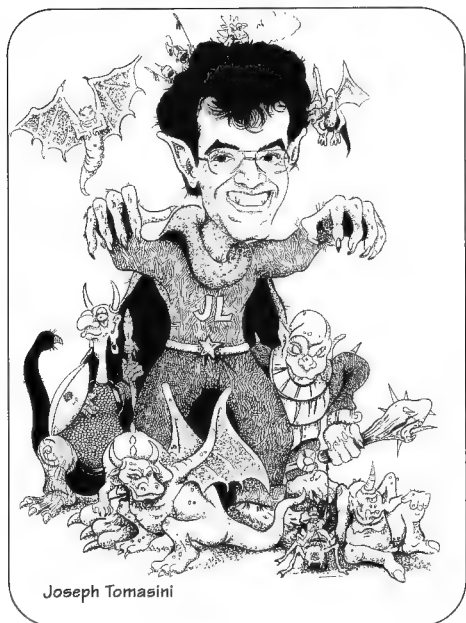
#### Best of Show: (presented by Kitbuilders)

Dan Jorgensen (who gave a touching acceptance speech at the Saturday night party saying that his wife Barbara should share in the award since she worked on it as hard as he did.)



# Clay-Magery

with Joe Laudati



One of my favorite running gags as a kit-sculptor is to end a phone call by saying "I gotta go. I have a 'girl/gorilla/t-rex/xenomorph/cyclopean centaur' in the oven." I can usually hear my friend's cock-eyed reaction over the line.

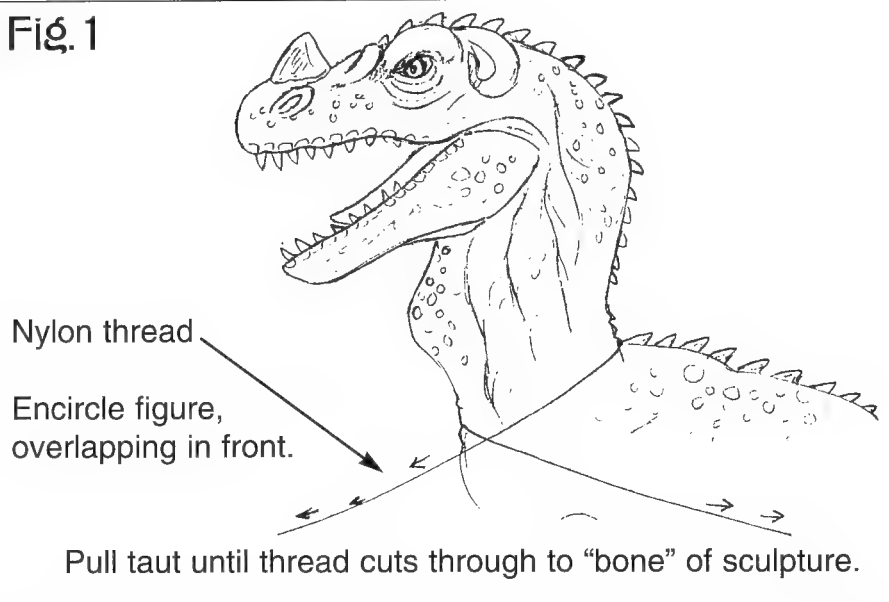
For those of you just entering this arena, most kit-sculptors today use a product from Polyform called 'Super Sculpey', a malleable plastic compound that cures at a low oven temperature into a solid form. It's a clay. You bake it. It gets hard. Sculptors prefer it because it's non-greasy, unlike plasticine, and can be sanded, carved and rebaked with additional material after it's hardened. Molders prefer it because it's easier to produce a mold from a solid shape.

There are numerous Sculpey products available from art stores: original Sculpey (a child's product- white, very soft) Super Sculpey, (the preferred version in fleshtone) Promat, Premo, and Sculpey III, the colored variety. Which to use is a personal preference. Often, I'll blend several of the mediums together until I find a color and consistency I like.

So let's say you followed my armature-building method from last issue, and have completed that rapturous vixen (or vixenish raptor?) and are ready to bake it. If you are conscientious of your moldmaker, you've already surveyed the sculpture and determined where the figure will be broken down into sections for molding.

Now, most sculptors simply apply the fine blade of a jeweler's saw after the baking, and saw through the hardened

Fig. 1



sculpey. It works, but it can be very tedious, and often you damage the figure as the blade cuts through the limb. Also, have you ever tried sawing through a dinosaur tail three inches in diameter!? It takes forever, and if you stop sawing for a moment, the blade snags and usually snaps! Oh the horror! Secondly, remember that all that fine dust floating away is part of your sculpture. If the figure is large, the effect may be negligible, but if the limb is small, you're actually erasing part of its taper, thus creating a 'step' when you attach the casted pieces.

I learned it's easier and more efficient to pre-score the figure while it's still soft, using a monofilament/fine fishline/or nylon thread that can cut through the material down to the armature. You take the thread and encircle the form at the cutting point, carefully crossing the lines over themselves, as though you're about to make a knot, and pull taught on each end. The thread slices through the clay until it reaches the 'bone' of wire. Finally, pull the thread cleanly through. Do this with all the sections you need to separate. You are now ready to bake the figure.

What will happen is this: the sculpey will shrink ever so slightly in the curing stage. It will pull apart at the incision, creating a paper

thin space between the body sections- just enough to pass your saw blade through so that you can cut that wire! The sawing takes less than half a minute, assuming you used ALUMINUM wire, like I told you to. And since there was no actual removal of material, the section will be a perfect fit.

On occasion, the sections don't separate during the baking, and you'll be thinking "Joe-said-there-would-be-a-space-here-what-do-I-do-now?!" Simple. Just

take the now-hardened figure and limb firmly in hand, and twist up with one sharp movement. SNAP! The separation will form. There's always a little play in the armature wire, allowing the space.

**HELPFUL TIDBIT:** Sometimes the shape of a limb is too delicate even to saw through completely without damaging the edges. Try this; use your blade against the wire for several strokes, causing a dent in the aluminum. Remove the saw, and get 'jiggy' with it. Jiggle the limb back and forth until the dented wire fatigues and snaps.

## MY, WHAT A BIG HAIR DRYER YOU HAVE!

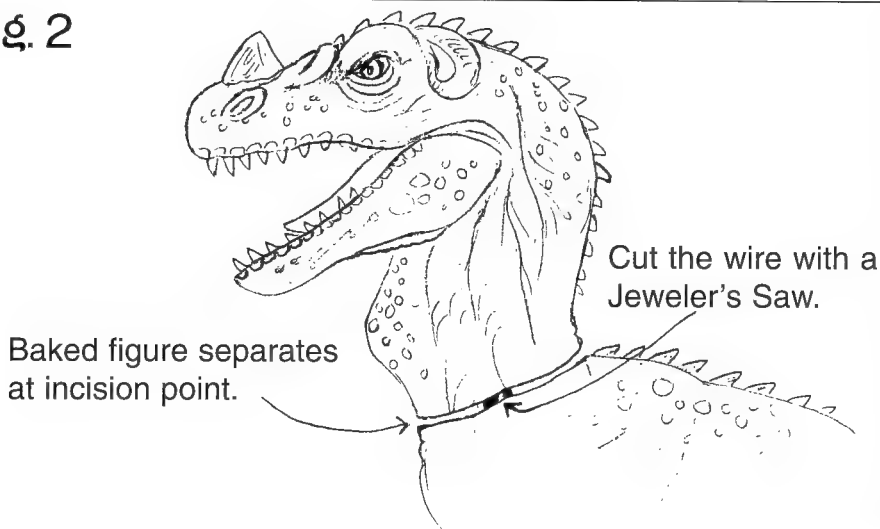
So said my girlfriend, just before she nearly blasted her face off with my 14 amp heavy duty heat gun. Since then, I've learned never to leave the thing near the bathroom.

If you don't have a heat gun, I definitely recommend you get one. Available from hardware stores, a heat gun is essentially an air gun that creates an intense flow of very hot air. It's indispensable when working with sculpey. Using a steady blast of heated air over the sculpture will cure the clay partially or completely, depending on the size and thickness of the material. A light surface cure will allow you to handle the figure without mussing up the detail, say f'rinstance if you've completed the dinosaur's upper-body, and now want to flip it over to get to the underside. Naturally, only those areas exposed to the hot air will cure.

One handy trick is to protect those areas you want to remain soft with a layer of wet tissue or cotton. It insulates against the heat, allowing you to control what areas become firm, and what remain soft.



Fig. 2



This technique is also useful when you're baking a large standing figure that won't fit into your oven. Simply fire the surface of the figure's back and limbs for safe handling, then lay the figure horizontally on a cookie sheet, over a cushioning bed of wet tissue. This will prevent any flat compressions from occurring on the sculpture. Don't worry. The tissue won't burn.

Smaller objects, miniature figures, detachable hands, etc., can be fired to a complete cure with a heat gun. Use good ventilation, as the fumes will intensify. Aim the nozzle of the gun about four inches away, and blast it for about ten to thirty seconds, (or more) depending on size. Gently rock the gun-nozzle back and forth. If you keep the nozzle stationary over the sculpey, it will quickly scorch. Experiment with scrap pieces to get the process right. Over-firing turns the sculpey a caramel brown. Sometimes it can even bubble, so pay attention. Practice with it.

**NOTE:** Firing the sculpey to a caramel color can sometimes be an advantage. Lightly browned sculpey is the most durable and flexible. It toughens up and will resist cracking and snapping. It can even be bent somewhat while it's still warm.

#### **NOTHIN' SAYS LOVIN' LIKE A VELOCIRAPTOR IN THE OVEN!**

Okay, so you've completed the sculpture, pre-scored it, pre-fired it with your heat-gun, and layed it in your oven on a cushion of wet tissue. Now you're ready to bake it. Close the door, turn the oven on to about 200 to 250 degrees Fahrenheit. It helps to have an oven thermometer visible through the window. Oven temperatures tend to vary from their actual settings. My oven burns a good sixty degree hotter than its dial setting. Again, use good ventilation. If your oven/stove has an exhaust fan, turn it on for the duration of the baking and cool-down period. Always have good ventilation when bak-

ing sculpey.

When heated, sculpey goes through a couple of stages. Initially, it hardens, as the solvents evaporate, becoming a stiff but brittle solid. A more thorough firing causes an actual chemical change in the compound that transforms it into a stronger, slightly translucent material that's tough and plastic.

Actual baking times are subject to opinion. Some insist on a short bake at a higher temp, (as do the product's instructions). Others say a very long bake, as much as six hours, at a lower temperature is needed. For an average size figure, I bake it for about two and a half to three hours. Once this time has elapsed, I turn the oven off, keep the fan on to ventilate the room.....and take myself out to a movie.

**DO NOT, UNDER ANY CIRCUMSTANCES, OPEN THE OVEN DOOR DURING, OR FOR ABOUT THREE**

#### **HOURS AFTER THEY BAKING HAS COMPLETED!**

One of the biggest complaints I hear about sculpey is that it cracks in the oven. Suddenly that pristine sculpture is veined over with ugly surface fractures. No one seems to know why. I'm going to tell you right now. Remember in high school shop class when you kiln-fired that pottery ashtray? It stayed in there all night. "Open the kiln door before the pottery is fully cooled", Mr. Shopteacher warned, "and your ashtray will EXPLODE from the sudden onrush of cool air!" Well, the same principle applies!

Fired sculpey is HEAT-SENSITIVE. If you open the oven door during the baking, or too soon before it's cool, the sudden shift in temperature will cause it to crack. It's that simple. Since I learned this, I've never had a figure, large or small, that significantly cracked on me.

One other thing: I often go through more than one baking session. If the figure requires sanding and costuming, as is the case usually with female subjects, I bake the initial figure for 2 hours, until it reaches the 'hardened', but not completely 'cured' stage. I then sand and polish it, add additional elements, (like hair and costume) and rebake it for another 2 hours or so. The longer you bake sculpey, the tougher it gets, which is an advantage for the mold-maker, but a disadvantage if you plan to retool it. A moderately baked figure takes the sandpaper and carving tools easier than a thoroughly baked, caramel-brown figure. That's why I apply the additional bake-cycle only after the completion of the refined sculpture.

So now you've mastered baking a sculpey figure, and you can move on to more advanced culinary challenges like pastries and souffle. Catch me next time for more practical insights into the art of claymagery. But for now, I gotta run. I have a triceratops in the oven..... and it's just about done!

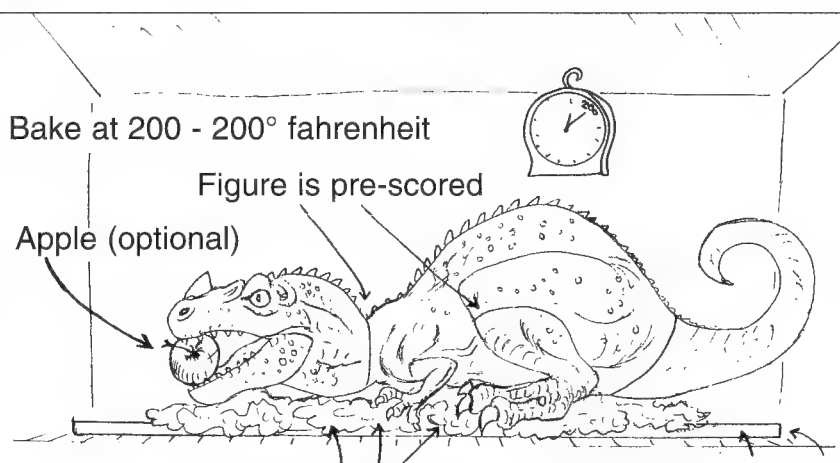


Fig. 3



# ASYLUM GRANTED

~The Art of Modeling Toys~  
by Jonathan Clarke



This column is here to screw up your life. If you're a regular reader to *Modeler's Resource*, chances are you're an experienced modeler. You've avoided all the stumbling blocks that stump newcomers with resin kits and paint brushes. You've been through all the other magazines but can't get all the information you need. You've got stacks of these books under the worktable just in case you forget an idea to finish your latest diorama. In fact, you're used to the type of information covered in this magazine and don't expect any surprises. Surprise.

You flip through this issue, mildly curious at the standard columns when suddenly a new one pops out. This one. Not only does it look new, but completely different. There are no numbered instructions. There are no model kits bashed apart. In fact, this isn't a how-to column at all! So what is this thing?

Have you ever wondered where toys come from? That is, if "snowblind elves" isn't your first answer. Every company leaves its stamp on an action figure's packaging, but what goes on behind that logo? Lately, a lot of changes.

The climate of the toy industry has grown dramatically in the last decade. New licenses and new techniques have paved the way for an adult market unwilling to give up their childhood toys. Kids still want Spider-Man™ but now so do their dads. Kenner's Star Wars™ line takes full advantage of this new attitude, knowing that parents who take their kids to see the trilogy for the first time haven't lost their own love for the films.

Product had to rise to match a more sophisticated marketplace. Sculptors must now create lifelike poses; faces with personality and attitude; paint jobs with gradations and shading. Gone are the days of stiff figures and bland faces posed like clothespins. The modern action figure has become less a pale shadow of model kits but a close cousin. The challenge to make a great figure is equal to a great statue and requires an almost scientific approach.

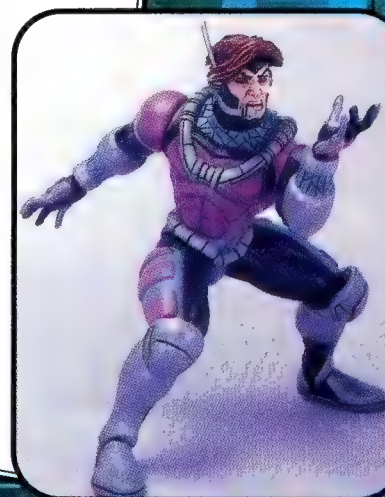
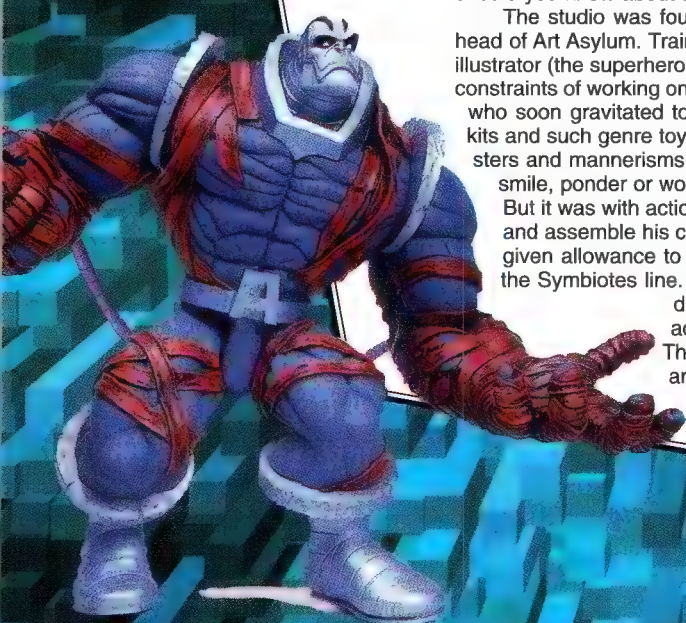
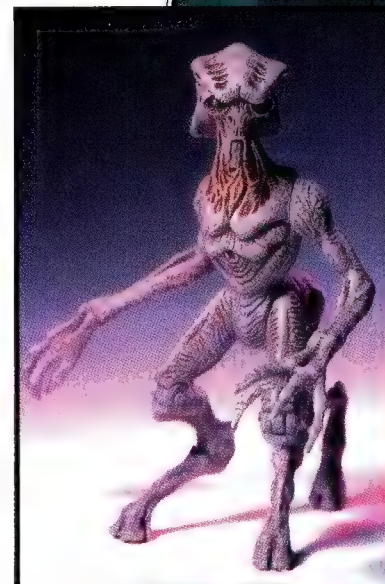
The Art Asylum is a pioneer in this type of hybrid sculpture. Over the last few years, this Brooklyn-based studio has become well known for producing dynamic and realistic action figures while still maintaining that sense of "playability." The figures don't seem "stuck" in their pose and look natural sitting, running or fighting.

Creating a finished figure is a long and complicated process, involving many different artists. Some companies still develop product "in-house," handling all aspects of the product inside one building. But with creativity being explored by the sculptors, many toy companies want to follow the comic book model, employing freelance artists to compose finished sculptures, attaining an eclectic feel in their lines. This leads to a conflict. How can companies utilize new individual styles of talent while having a staff to turn to at each stage of development? The Art Asylum has created a solution. Understanding the creative process, Art Asylum has brought together a congregation of talented individuals to cover all ends of a project. So, they do things really well, but why should you know about them?

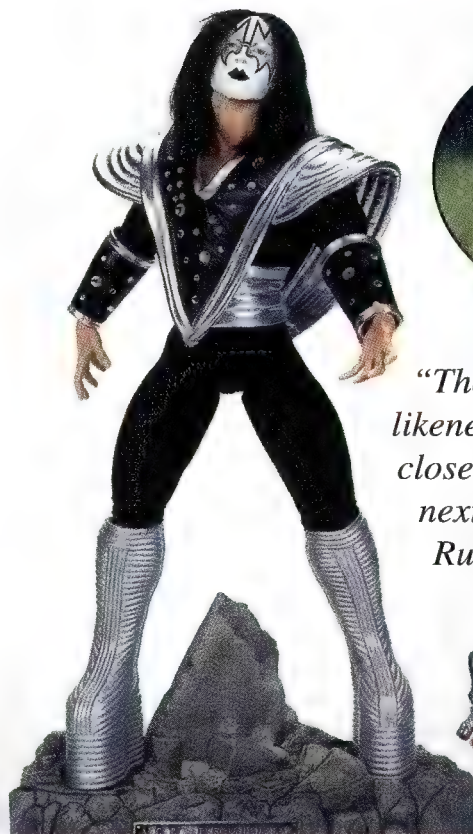
The studio was founded by Digger, who remains the main sculptor and head of Art Asylum. Trained at SVA, he originally studied to become a comics illustrator (the superhero sensibility would aid him in coming months). The time constraints of working on a monthly comic book were uncomfortable for Digger, who soon gravitated towards sculpture. Working his way up through model kits and such genre toys as Creepy Crawlers™, he fashioned a style of monsters and mannerisms; creatures that come to life not only to scream but to smile, ponder or worry.

But it was with action figures where Digger would make his greatest mark and assemble his company. Showing his work to Toy Biz®, he was finally given allowance to sculpt Lasher™ for their upcoming *Venom: Planet of the Symbiotes* line. A bland project for every other sculptor, Digger introduced a credo that would afford him the greatest acclaim; to take the runt of the litter and make it great. The result was one that grabbed both the manufacturer and the fans' attention. More importantly, it was one that led to more work.

It wasn't long before another major piece would push the limits of both what the studio







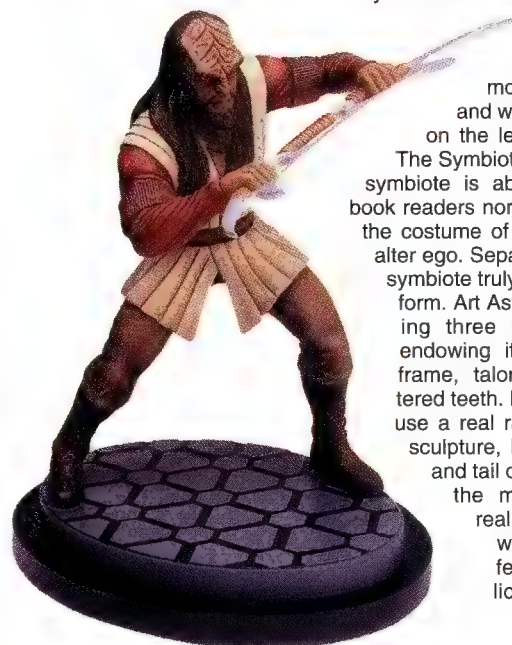
*"The (KISS™) likenesses are the closest you'll see next to Mount Rushmore."*



could do and what action figures could be. By the time Digger's Art Asylum was offered Spider-Man (Marvel's flagship character), it was assumed no more could be done with the character. The company had recently celebrated its hundredth rendition of the hero, most of them appallingly similar. A simple body form and a paint job of the costume was more than enough to satisfy the marketplace. Digger didn't give them that.

What he did give Toy Biz was entirely new. The "Web Trap Spider-Man" to this day stands as the definitive Spider-Man figure. Each web was sculpted directly onto the figure, a shock compared to the stencil patterns that were expected. Its lithe, sinewy body and large eyes (an homage to the artwork of Steve Ditko, Gil Kane and Todd McFarlane) separated it further from the typical superhero build. Spider-Man is no ordinary hero and this was no ordinary figure. Once it was shown at Toy Fair, anyone who didn't know about the Art Asylum was asking about them.

The studio rapidly garnered a reputation for accomplishing the impossible and exceeding expectations. As a testament to this trust, nearly the entire second Venom line was



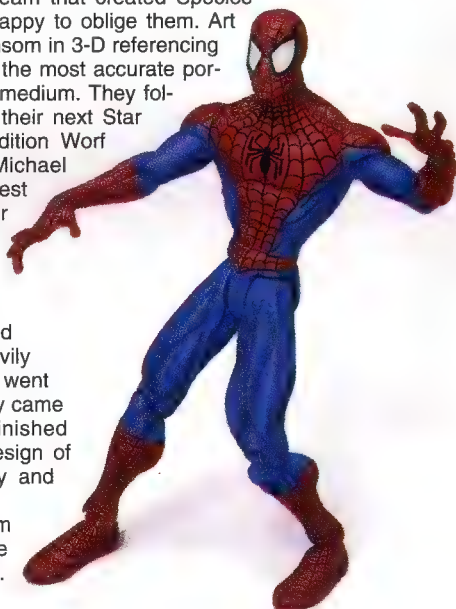
given to the studio to handle. The design team tackled most of the four figures and were given carte blanche on the lead character: "Venom: The Symbiote." The idea of an alien symbiote is abstract at best. Comic book readers normally saw the entity as the costume of Eddie Brock; Venom's alter ego. Separated from its host, the symbiote truly could be any shape or form. Art Asylum made an interesting three dimensional decision, endowing it with a gaunt ribbed frame, taloned hands and splintered teeth. Digger went as far as to use a real rattlesnake spine in the sculpture, leading down the back and tail of the beast. This added the most striking effect of realism to the piece. This was something truly different for an action figure license. Variations of

main characters have always been made to fuel an ongoing line, but most of those were practical and fabricated candidates such as "Nuclear Spidey" or "Machine Gun Wolverine". This was a new artistic interpretation, something not normally considered in the product minded toy industry. However, this line of thinking is absolutely essential if action figures are to be respected as an art form. So far, there still isn't an equivalent for this one. The studio followed this piece with such Toy Biz gems as that line's "Spider-Carnage," the "Onslaught: Apocalypse," Spider-Man's "Swarm" and the Avengers' "Thor."

Toy Biz hasn't been the only company the Art Asylum has worked with. Playmates® stands ready to release their Species 8472 from Star Trek: Voyager™. The alien made waves for the long running franchise, being the first entirely computer generated character in its thirty year history. In the episode, the creature is seen almost exclusively in shadow and moves quickly when it steps into the light. This caused an insurmountable problem. No one, not Art Asylum, not Playmates, not even Paramount® knew exactly how it looked. The studio finally had to contact Foundation Imaging, the special effects team that created Species 8472, who were more than happy to oblige them. Art Asylum was given a king's ransom in 3-D referencing and the finished figure marks the most accurate portrayal of the character in any medium. They followed that achievement with their next Star Trek product; the Latinum Edition Worf statue, which Worf actor Michael Dorn himself called "The best Worf likeness I have ever seen."

Production has begun on Adam Sandler's new film, tentatively titled, "Big Daddy." In the script, a doll named 'Scuba Steve' is featured heavily and the producers of the film went to Art Asylum to create it. They came through with not only a finished twelve inch doll, but a full design of the costume for both the toy and Sandler.

The latest project from the Art Asylum could well be considered their masterpiece.





With the rock group KISS® launching a major comeback, the idea for toys were not far behind. Two recent assortments of KISS were already on the market and the studio was leery of reaching an apathetic audience. In response, Art Asylum turned the tables on the entire action figure world. The KISS: DESTROYER collectible dolls stand at two feet each with real clothing, rooted hair and full digital sound chips. The likenesses are the closest you'll see next to Mount Rushmore. Art Asylum controlled every detail of these figures, going as far as to create the packaging art themselves. To say these four toys are taking the industry off guard is a gross understatement. Convinced? Any company with such a track record must have an organized process to handle the work and maintain quality at every level. What follows here is the system that works for the Art Asylum. It's also a walkthrough into how toys are made.

#### Control Art:

As with most things in the twentieth century, the whole thing starts with a phone call. Before Art Asylum (or any artist) becomes involved, the various toy companies plan out their lines for the coming year, selecting characters for each set. The choice of artists is left to the product manager's discretion and the company is involved with every step of production.

The first stop for the project is the illustration team. Many times concept art, or character sketches, will accompany the request. If not, it falls to the studio itself to create the look and pose of the character. From this point, the illustration team of Nelson X. Asencio, Caesar and Jason Orfalas create control art in pencil. This is a rigid technique as control art is essential not only for the look but the precise measurements of a figure. Three views: front, side and back, are meticulously constructed and mounted onto graph paper. Any accessories and other objects that obscure the view of the figure such as hair, armor or accessories (and on the side view, this includes the left arm and leg) are overlaid on acetate. This gives the sculptor all possible views in one finished piece. The finished result is the most incredibly detailed, accurately measured and fully realized version of the character ever drawn.

#### Sculpting:

Once the control art is approved, it is sent to sculpting. The best way to consider this part of the process is to compare it to the making of a movie; both pre- and post production are important but it's all there to support what goes on in front of the camera. Sculpting is the heart of any action figure and there's no way to cover any mistakes. While control art and paint mastering may take only a few days, the sculpting process can last weeks, as the sculptor painstakingly creates the right attitude and anatomy to relate the character. Sculptors like Digger and Paul Komoda work in clay and wax on a metal armature, creating the set pose first. This pose must be dynamic enough to accommodate a variety of stances through the articulations, which are included in the basic sculpture. As the form is fleshed out, articulations are represented as balls and pins, holding the figure together and allowing the same movement the finished toy will have. These custom articulations also allow the sculpture to have detachable parts. The head, for example, can be removed to add detail without disturbing the rest of the piece. Accessories, when possible, are

also fashioned at the studio. This is a great help to the overall look and flow when a figure and accessory can be modified to compliment one another.

The finished sculpture never leaves the studio and only a handful of people ever see the original. Casting equipment is housed in the studio to mold the sculpture in various states of progression. It is not unusual for the finished torso to carry clay limbs and head before the sculpting is complete. Regardless of the method in the sculpting progress, the finished sculpture is cast in resin and reassembled for the company's critique.

#### Painting:

When that is approved, the figure is painted. Manuel Jesus presides over this operation. Because a painted figure can't be simply Xeroxed or cast for copies, anywhere from three to seventeen figures must be individually hand painted. All the resins are primed before being painted in flat tones. Many companies require exact shades, mandating even the Pantone color numbers on critiques. Usually an airbrushing coat which gives texture and shade to the figure, is applied. A few years ago, this was almost unheard of. Figures on the shelves were basic patterns of red, blue, and flesh tones. Now airbrushing and washes are commonplace. This is more evidence to the changing quality of action figures. The finished, painted piece is the final form the studio sees before it is sent to production.

Changes can be made at any point by the company and it is easy for the studio to become frustrated. The most the staff of Art Asylum can do is expect new decisions during or even after the work is completed, and of course, not take it personally. Hopefully, everyone involved has been working to improve the product and the finished piece is something no one artist could have imagined.

Well now you've figured out what this column is. Maybe you're intrigued, maybe you're satisfied. Mostly you should be thinking, what's next? More of the same, actually. We've only scratched the surface of what goes on around here. It would have been easy to go further inside the studio with step by step analyses or flesh out examples of the process with results you can find on the shelves of Toys R Us®. We could have given in-depth interviews with the artists that bring these characters. We could have made this a how-to guide to start your own studio and take over the industry. In fact, that's exactly what we will do.

In this ongoing column, we'll break down the three phases of development in action figures; control art, sculpting and paint mastering. Later on, we'll explore more facets of Art Asylum's average day, like digital imaging, fabrications and castings, even marketing and keeping your sanity in the toy industry. Let's face it, wouldn't you rather learn from this column than from mistakes?

Next time, control art with step by step examples and in-depth interviews with artists Nelson X. Asencio, Caesar, and Jason Orfalas.

#### About the Author:

Jonathan Clarke is the staff writer at the Art Asylum and before he leaves the house, he makes sure he's got his spine, got his Orange Crush.

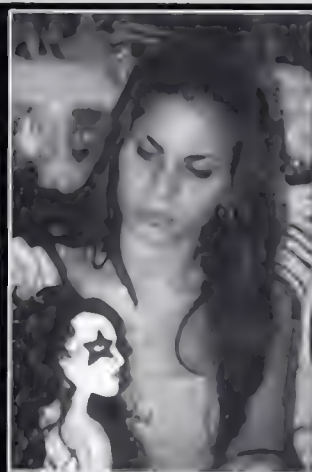
#### The Inmates of the...



Digger with Gene's head

Manny at the helm searching for just the right look for the packaging.

## ART ASYLUM



Donna Soldano stylin' to the stars!





# STAR WARS

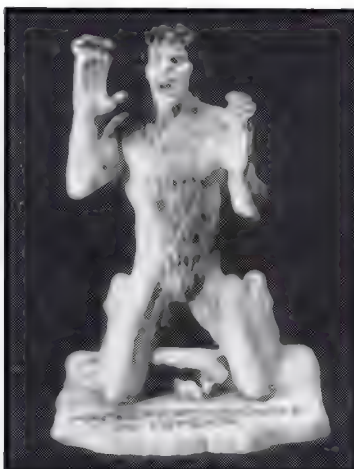


## THE EMPORIUM STRIKES BACK

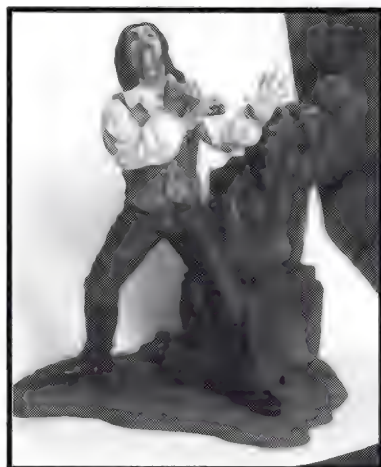
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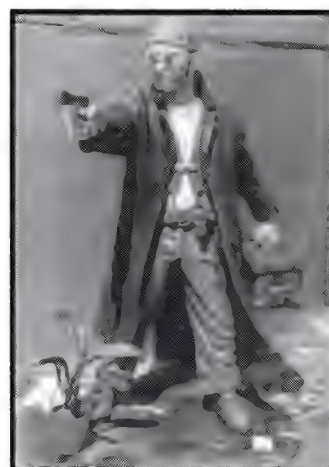
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# It's All Plastic To Me

by Jim Bertges



ing option. The builder is supplied with either a clear vac-u-formed bubble for the visor or a face hugger protruding from a shattered face-

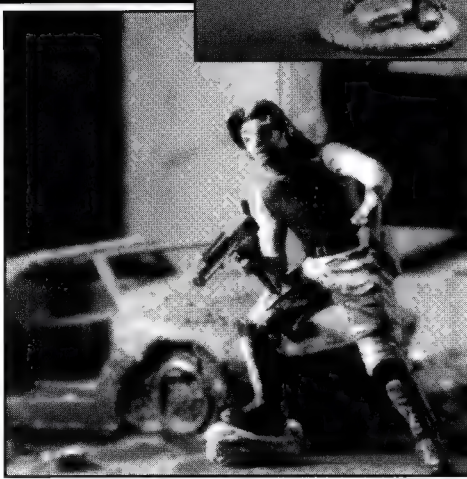
plate. If you choose the later option, you can position the arms in

a more surprised attitude and place the figure on its right foot to make it look like the face hugger has just knocked it backward. Other than the two helmet options, the figure is in four other parts, the two arms, the body and a life support backpack. The backpack was molded with a metal hose that was supposed to attach to the back of the helmet, but I replaced the hose with a short length of fabric covered rubber band. This figure would make an excellent centerpiece in a small diorama of the egg chamber from the first Alien film and because of its small size, it wouldn't be difficult to build.

Next in line we have a couple of familiar looking figures from television. The sculpting is a bit rough on these two, but they capture the essence of the characters. Agent Scully's squatting pose duplicates what we've seen on TV dozens of times. It seems that Scully never wants to dirty her knees. This pair is investigating a strange marking on the ground and it looks as though Scully is pointing out something interesting with her pistol. Each figure comes in five parts, two arms, two legs and a body and the detail is all there, right down to their FBI ID badges. I was able to find a couple of decals that fit the ID tags perfectly. The base with the strange "alien" markings is included with the kit. These figures would also work well in a small diorama.

Finally, in this small parade comes Ash, the intrepid hero of the Evil Dead films as he appeared in Army of Darkness. Ash is battered and tattered, sporting a chainsaw where his right hand used to be and hoisting his shotgun over his head. The base incorporates the Necronomicon, the book of evil that causes all the trouble in the three movies. Detail on Ash is quite nice and offers several interesting painting possibilities. His tattered state calls for more "dirtying down" than the other kits, but that really adds to his character. This kit comes with two arms, a body and the base. Like the other kits in this line, assembly is simple. If you haven't attempted anything in white metal yet, these kits make an excellent starting point.

These kits really get back to the basics of modeling; they're simple and fun. They easily lend themselves to use in dioramas and they don't take a big bite out of your wallet. Single figure kits run about \$16 each and the double figure kits are \$20 and that includes postage. I do have a couple of small complaints regarding these kits; one involves the instruction sheets. The instructions don't give the builder a look at what the finished kit should look like, this is only a problem in kits like Snake where the



## IMAR MODELS WHITE METAL FIGURES

Here are four fun little kits from Imar Models of England. These are just part of a larger line of small 1/32 scale metal figure kits manufactured by Ian Marchant. Now, don't let the small size of these kits make up your mind for you, give yourself a chance to try something a little different. As I've said before, most garage kits are too darn big anyway. These kits are quick to build, fun to paint and you can display ten of them in the shelf space it takes to exhibit just one big scale garage kit. So, come on and let's get small for a bit.

First up is Snake, outfitted as he was in Escape From New York. He comes in three parts, two arms and a body, and a small base is included. Clean up and assembly can be accomplished in about ten minutes and you're off to the painting. For such a small figure, Snake carries quite a bit of detail. He's armed with a machine gun and carries his communicator in his left hand. If you look closely, you'll see that he also wears the timer that lets him know how long he has left to live around his left wrist. I added a small rock, painted like a chunk of concrete for Snake to place his foot on. I thought he looked better standing more upright. My method of painting these small figures is a bit different than I'd use on a larger figure. It all starts our pretty typically with a basecoat, but that is followed by a wash of a slightly darker version of the same color, then a drybrushing with a lightened version. Details are picked out with the finest brush I can find. It's a pretty quick process and if you're working on more than one figure at a time, you can alternate steps between figures and get them all painted I one sitting. Generally, in this scale, eyes are reduced to mere dark slits. If you try to paint in the whites and pupils on a figure this size, it usually ends up looking really surprised, almost like the eyes are popping out of its head. It's best to keep it simple. A little paint goes a long way in this scale.

After Snake comes Kane, the unfortunate space explorer who became the unwilling incubator for Alien. This is the most highly detailed of these four kits and it comes with an interest-



position of the arms can vary widely and look really weird if you get it wrong. Second, the facial likenesses in these kits is marginal. This can be excused because of the very small scale, but it would be nice to have a closer resemblance to the characters.

If you give these kits a try, you'll enjoy them, heck you might even become addicted to them. Drop Ian Marchant a line and see what else he has to offer. You can contact **Imar Models** at **2 Marylands Green, Chislehampton, Oxford OX44 7XD, UK**. Ian can accept checks in US funds, but checks must be made payable to I. Marchant and include an additional \$10 per order to cover bank charges for converting the dollars to pounds.

### HEADHUNTERS STUDIO DENJRITE DARTER

Speaking as an avid science fiction fan, the idea behind the Headhunters Studio series of alien life form trophy plaques is almost like making the fiction into reality. The thought that goes into creating these original creatures and giving them a history is, in itself, an exercise in science fiction writing. The kits come with a sheet that details the lives and habitats of the creatures, but without dictating specifically how a modeler should finish his kit. The modeler is given enough details to imagine this creature alive and in its native environment, but the details don't extend into the creature's coloration. The creature is expertly sculpted by Dave Britton with enough intricate detail to make you believe this alien denizen could actually exist, somewhere. Best of all though, each builder is given carte blanche to put his own unique stamp on these very interesting critters.

As you might have surmised, this is a painter's kit. There is only a very minor seam line to be eradicated and that is accomplished very easily. The hollow cast creature head is all one piece and the only assembly involved is attaching it to its arrowhead shaped plaque. Speaking of that attachment, I'll get this part out of the way quickly. The kit is hollow cast, but the head is mostly solid while the lower portion is mostly hollow, making the kit a bit top heavy. The portion of the creature that attaches to the plaque is hollow and the instructions suggest using wood screws for this purpose. However, you've got to be sure you're putting the screws into a solid spot. I used a 3/4 inch dowel at the top of the neck for support and a wood screw at the bottom to secure the whole thing to the plaque. But, I'm getting ahead of myself. Attaching the Darter to his plaque will be the last step, but it does require planning and drilling before you begin to paint.

Painting is what this kit is really all about. The great thing about the Denjrite Darter is that no two modelers will paint it the same way and everyone will be right. However you choose to paint this big snail-like critter, it will be fun. You can go with reds, yellows, purples or a combination of any colors that suit you. I went with a more traditional green and blue color scheme, but because this is an other worldly creature, I also used Golden's "Interference" paints to highlight several areas. The Darter has a variety of surfaces and textures to challenge all your painting skills. There are the smooth ripples of the throat that call for various shading techniques. There are striated, muscular areas around the eyes and along the shell sections that work well with washes and drybrushing. The cantaloupe-like texture of the shell sections calls for shading and washing. Then there are the lips and eyeballs, both smooth and looking for some extra details to be added by the eager painter. There are also some very delicately sculpted scales around the mouth area that can be picked out in a variety of colors that either compliment or contrast with your overall paint scheme. The detail is all



Headhunter's Denjrite Darter

there, just awaiting your brush.


I mentioned Golden's "Interference" paints and they're very well suited to a critter like this. Since the Darter is from another world, I figured a few odd, shiny bits would give him the proper alien look. Interference paints are a kind of iridescent colors that look flat and translucent when the light catches them one way, but when the light shifts, the take on a colorful, almost metallic shine and iridescent sparkle. I used an iridescent violet on the Darter's lips which really makes them stand out. The texture on the back of his shell was drybrushed with Interference Green. I tried just to pick up the raised portions of the pattern and leave the recesses alone, the effect worked out rather nicely. Finally, I used a bit of Gold to highlight the highlight down the front of the darter's throat. It was drybrushed on lightly so it wouldn't obscure the yellow highlight I sprayed on earlier. The overall alien look was greatly enhanced by these interesting and fun to use paints. I'm looking forward to trying them out on other kits.

As I said earlier, the final step is to attach the Darter to his plaque. Since the plaque looked like an obsidian arrowhead to me, I opted for a simple gloss black paint job. The kit comes with an engraved plate to

be placed at the tip of the plaque that identifies your alien trophy to the world, it's a very nice touch. Also included is a numbered certificate of authenticity which is just the right size to super glue to the back of the plaque. That easily solves the problem of where to file or store the certificate, it stays with the kit. The instruction/background sheet says this kit is in 1/3 scale. Who could argue? Never having met a Darter in person, I'm willing to accept the word of the Headhunters. This is only one of a line of fascinating alien trophy heads now available and in the works from Headhunters Studio. Judging from the excellence of the sculpting, the imagination and the care an quality of casting this kit, the others in the line should be just as much fun to build, paint and display. This is an excellent example of what can be done in the Garage Kit hobby without laying out licensing fees or recycling someone else's old ideas. You can contact **Headhunters Studio** at **690 S.W. 4th St., Ontario, Oregon 97914 (514) 889 6275**.

There you have it. Encouragement for your creativity and an example of original creativity not often seen in the Garage Kit scene. If you give either, or both, of these items a try, you'll enjoy them, you've got my "It's All Plastic To Me Promise".

~read Jim's review on MBP's *Make-Up Effects*, next page~



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## THE ART OF SPECIAL MAKE-UP EFFECTS, VOL. 2: "PROSTHETIC MAKE-UP"

review by jim bertges

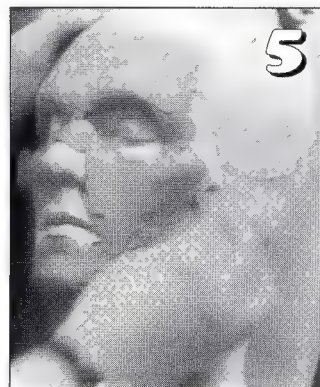
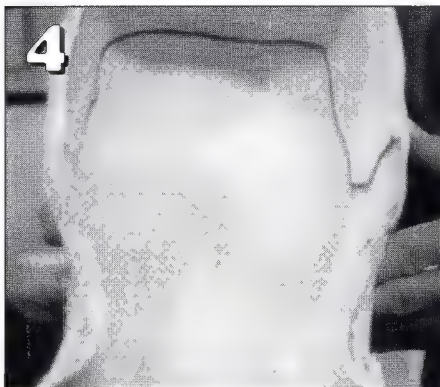
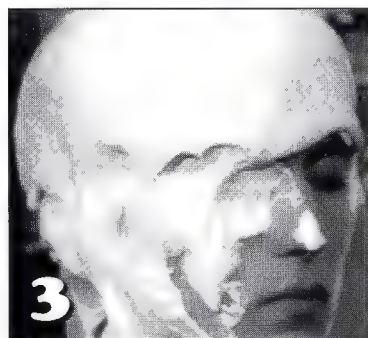
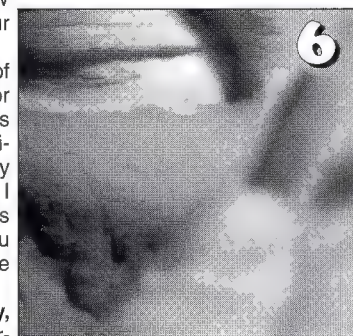
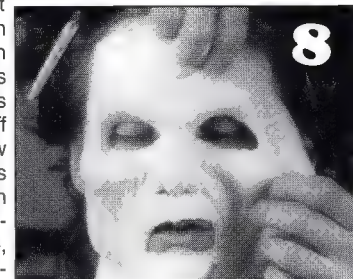
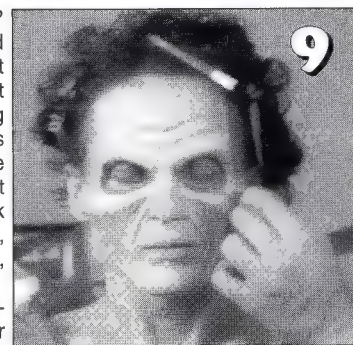
Hey kids, have you ever wanted to turn your friends or yourself into monsters? Well, this is your best chance to realize that dream. For everyone interested in the "whys" and "how-tos" of special effects make-up, Michael Burnett Productions has produced a series of videos and accompanying manuals that explain clearly how to create a number of grisly and generally unflattering make-up effects. These instructional videos let everyone in on the techniques of professional make-up artists, this particular tape, Volume Two covers the creation of foam latex facial appliances and really ugly teeth. Michael Burnett has been a special make-up effects pro for a number of years and his work has been seen in a wide variety of movies and TV programs including, Jurassic Park, Darkman, Baby Geniuses, Sliders, Beauty and the Beast, three seasons of Monsters and many other films and TV programs.

This is a high quality, professionally produced video that very clearly illustrates all the steps necessary in creating horribly realistic make-up effects for your friends and family. It starts at the beginning and gives tips on how best to design a character that will work on your subject's face. After the design step, the video gives the viewer a detailed look at life casting, both the teeth and the subject's face. It's one thing to read about these procedures in books and magazines, but it's something else entirely to watch the whole process take place. Of course, these guys are professionals and they make this stuff look really easy. Viewers should keep in mind that Michael and his crew have been doing this for years and someone trying it for the first time is bound to make some mistakes. You should also be careful, especially in the life casting step. Some people may be claustrophobic or just uncomfortable having their faces covered with layers of thick goop. Above all else, you must remember not to cover your subject's airway with casting materials, it's a life casting you're trying to make, not a death mask.

Watching this video will enlighten the budding make-up artist not only about making a plaster cast of someone's face, it also covers sculpting the make-up appliance, casting the appliance in foam latex, creating monstrous teeth for your creature, applying the make-up pieces, coloring and shading the make-up and useful tips on finishing the character. My only quibble, and it's a small one, is that the video shows make-up artists mixing up "half a bucket" of this and "half a bucket" of that without telling the viewer how much of each material is needed for an average casting. It would be nice to know how much of this stuff you need to buy in order to get started. Other than that, this is an excellent instructional video. Whether you aspire to be a professional make-up artist or you're an amateur film maker or you just want to make Halloween a bit scarier, heck, if you have had a desire to create movie quality make-ups for any reason this video series is like a make-up class on your TV. The instructions are clear and easy to follow and watching these professionals at work will inspire you to attempt your own creations.

So far I've only looked the at second volume in a three volume set of tapes. The first volume covers the basic make-up techniques needed for creating a variety of effects. The third volume expands on the techniques covered in volume two and shows how to create cable controlled and animatronic effects with the appliances. The videos are available separately for \$14.95 each plus an additional \$7.00 for the accompanying manual. I would recommend highly getting the manual with the tape since it provides a detailed list of materials needed for each step and a listing of suppliers so you can acquire the materials you'll need. The tapes are also offered in a package which includes all three tapes and all three manuals for \$60.00.

Contact **Michael Burnett Productions** at 9848 Glenoaks Bl., Sun Valley, CA 91352, or visit their web site at [www.MBPfx.com](http://www.MBPfx.com) for more details and ordering information.



### Photo Captions

1. The Video Box Art which shows the finished creation!
2. Preparing the model for life casting.
3. Step one in life casting, a coating of alginate.
4. Finished mold of the life cast.
5. Sculpting the appliance on the life cast.

### Photo Captions

6. Using a latex casting to add fine details to the sculpture.
7. The finished sculpture.
8. Applying the foam latex appliance.
9. Making up the appliance.



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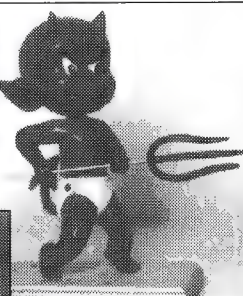


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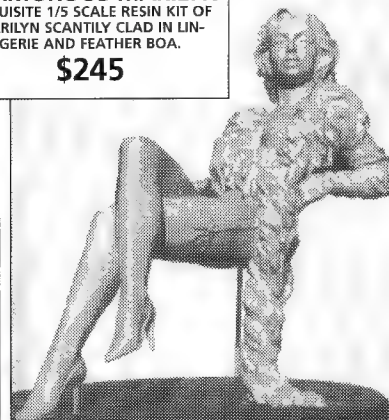
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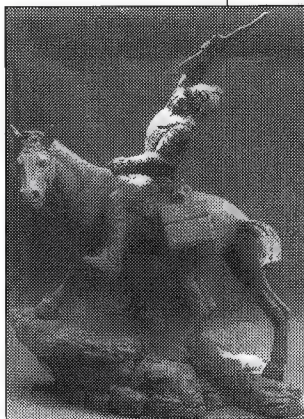
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# AN ANSWER TO A 'HAIRY' PROBLEM

OR

## HOW TO APPLY HAIR TO YOUR KITS -- Part 1

by Alan Friedman



**The Finished Frankenstein with Hair!**

Even the most skillful paint job on the sculpted hair of any model kit, never looks like anything more than painted-on hair. Underpainting, dry brushing, layering, even applying individual strokes with a fine detail brush, can have less than satisfactory results. Natural bristle dye brushes, a spatter tip for an airbrush, cutting airbrush pressure or just loosening its hose, can produce a pattern that will simulate a beard shadow, stubble or hair. Nothing it would seem, can provide the illusion of hair better than the use of real hair.

Some basic motion picture and television make-up techniques can be adapted to a smaller scale for kits. If planned and thought out properly, the use of real hair for kits can be kept under control so that it doesn't become overwhelming or messy.

Hair available for make-up and kit building are comprised of either Natural or Synthetic fibers (**photo 1**).

- Natural Fibers: Hair from humans or animals like the horse, yak or sheep.
- Synthetic Fibers: Nylon, rayon or Modacrylics like Kanekalon, the fibers from inexpensive, stretch-wigs. It is not advisable to collect hair from the floor of the local stylist's shop. Besides being unsanitary, human or animal hair must be processed for make-up or kit usage.

After harvesting, human or animal hair is cleansed and sterilized, uniformly colored and sized when purchased from a hair wholesaler/distributor. This processed hair can range in price from \$150.00 to \$380.00 a pound! It may be sold by the ounce and different colors may make up any part of the overall weight purchased, since as you can imagine, a pound of hair is quite a handful.

For use in make-up and modeling, hair must be treated further by hacking or combing and crimping or waving (**photo 2**). A hackle is a dangerous device that looks like a small bed of spikes. For this reason, the hackle must be kept covered for safety when not in use. Holding a 2 or 3 inch wide section of hair in one hand, about half the 4 to 6 inch length of the hair is placed on and into the hackle, being careful not to catch a finger on a spike! **PING!!**

The hair is then drawn towards the operator through the hackle to uniformly arrange the hair fibers and remove any short strays (**photo 3**). If a hackle is unavailable a wide-tooth comb may also be employed. Then, using a crimping iron and stove or plug-in model (**photo 4**) the hair is given body with a kink or wave so that each strand will stand against itself. This process makes the hair easier to work with and causes the fibers stack fuller on each other making the application appear thicker.

Animal hair, available from the same suppliers, can be slightly less expensive, but still must be processed in the same manner. The decision to use animal hair usually has more to do with its texture or length than cost. For example, the yak has five different textures of hair or fur on its body depending upon where the hair is harvested from long and coarse to short and downy soft.

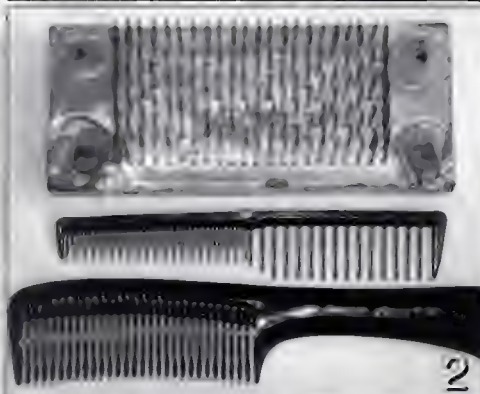
If all this sounds like more trouble than it's worth, know that any hair fiber can be utilized without hacking or crimping, but it will be much more difficult to work with and know also that processed hair will always provide a superior result. Hair that has already been processed can be purchased in smaller quantities from theatrical beauty suppliers on both coasts and in some major cities. Even some thrift or second hand stores sell old wigs. Check for a label somewhere on the interior that would indicate that the wig is made of human hair, which is preferable to synthetic. Just wash, condition and let the wig air-dry. Cut the hair from the base or web and bundle it with a piece of string, or wrap it with a band of tissue or paper towel secured with a piece of tape. Make sure to keep the root ends of the hair going in the same direction until it can be hacked and crimped.

Crepe wool, crepe hair or wool crepe is another natural fiber more within the modelers' budget. Available at beauty suppliers most everywhere, it's sold tied in a tight braid for between \$5.00 and \$8.00 a yard (**photo 1** again). When the strings are untied and the braid unwound, it expands to many times that. Crepe wool is available in both natural hair colors and bright artificial fantasy colors, and being a natural fiber, it can be stained with coffee or tea to alter its color. White



**Hair Materials**

(Top to Bottom) - Unprocessed human hair; Processed human hair; Crimped human hair; Crepe wool in the braid & straightened



**A Hackle and Wide Tooth Combs**



crepe wool can also be custom dyed using food colors, water colors or Rit Dye (following package directions).

After untying, the crepe wool may be used right from the braid if a kinky, curly hair is desired. The crepe hair may be straightened slightly by applying steam from a household steam iron or clothing steamer. It can be further straightened by soaking the untied fiber in a basin of warm/hot water until the desired amount of straightness is achieved. Wring out the excess water and let it air dry naturally on a towel. If completely straight hair is desired, soak and wring out excess water. With the string that came braided with the wool, tie one end of the hair to a stationary object and the other end to a chair or other weighty movable object. Light tension may now be applied to the damp hair as it dries. After the hair has dried, the wool must still be hackled/combed and crimped/waved for ease of application and a superior result. This processed hair should be collected in a pile and bundled in a tissue/paper towel secured with tape or tied with a string.

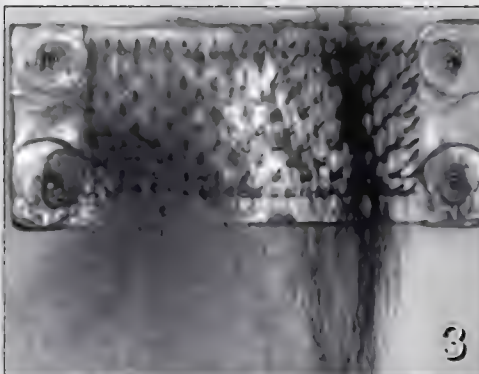
Synthetic fibers can be found at craft or yardage stores and some art supply houses. Used synthetic wigs can also be found at thrift and second hand stores. It is always preferable to use natural fibers over synthetics. It's not only the size of the actual fibers that differ, but the overall texture, sheen, color and most important the curl or wave pattern.

Natural fibers can always be redirected, that is, waved, curled or straightened by the use of heat - curling irons, dryers, or hot rollers. A style can also be set using water, setting lotion, mousse or hair sprays.

In order to impart a curl or wave to synthetic hair, it must be baked! No matter what is done afterwards, the fibers return to their baked shape. Moderate success can be achieved in altering a synthetic wave pattern by using a clothing or travel steamer after the pattern has been sculpted into the desired style.

After hair type, color, prepping and curl, the next consideration would be the type of adhesive. To work with and apply hair, adhesives needs to have a tacky feel to grab the hair, yet provide enough working time to allow for positioning and repositioning. The adhesive then needs to set, that is, to dry or harden to hold the hair fibers permanently in place.

Underpainting the area using a color similar or darker than the hair to be applied, will make the hair appear thicker and disguise any of the application's shortcomings. Adhesive colored similarly to the hair is also always preferable. If the hair is



**Hair Being Drawn Through the Hackle**



**Various Electrical and Non-Electrical Crimping Irons**



**Plug-in Stove to Heat Non-Electrical Crimping and Curling Irons**



**A Multitude of Adhesives Available on the Market Today**

to appear sparse, the hair would be applied over painted flesh tones using an adhesive that would dry clear.

Contact cement, hot glue, Barge Cement, 77 Spray Adhesive, white glue, Silicone (**photo 6**) - experiment and discover which works best for each individual project. Be sure to test each adhesive on a spare piece or resin or vinyl over the actual paint or sealer used, to be sure the adhesive's solvent won't ruin the paint finish or material underneath. Resin is not usually a problem, but depending on the choice of glue, it's solvent may melt vinyl! There may be times that an adhesive's solvent might not dissolve the acrylic paint but ruin a solvent based spray sealer, so experiment to avoid a major disaster!

Start observing hair growth patterns on everyone's heads, bodies, arms and legs and also beards, beard lines and mustaches on men. The direction hair grows has to do with the overall plan for hair application including most importantly, where to begin.

Does the kit you're working on have a hairline that will be visible in front when completed, like a Count Dracula or a werewolf? Or is the hairline hidden, like a Frankenstein monster with bangs. The style will dictate the point at which to begin the application and its direction.

Generally, after the adhesive is applied, the ends of the hair are pressed into glue, working in horizontal rows, from bottom to top or back to front, creating a shingled effect allowing each successive layer to cover the area previously applied (**see illustration A**). Applying the hair from top to bottom, besides being very difficult, would leave the hair hanging open, down off the kit like a Christmas tree turned upside down!

So, back-to-front for something like a Dracula or wolf, front-to-back for a Frankenstein with bangs or for a character's hair that is styled towards or onto the face. In other words, shingled away from the direction it will be combed or directed.

Hair does not simply grow in rows, so understanding hair growth patterns is essential, especially when arriving at the front hairline. The same is true when designing a change of direction or part. Hairlines or parts make it essential to learn to control small amounts of hair and use a minimum of adhesive to be successful and achieve a natural, desired effect.

To create stubble or fur on a kit, The hair or wool (synthetics are inappropriate) is cut in to small pieces of the desired length, 1/8 to 1/16 or smaller if possible. Collect this hair dust in an envelope, small box or case. After testing and applying an adhesive that will dry clear, make a small



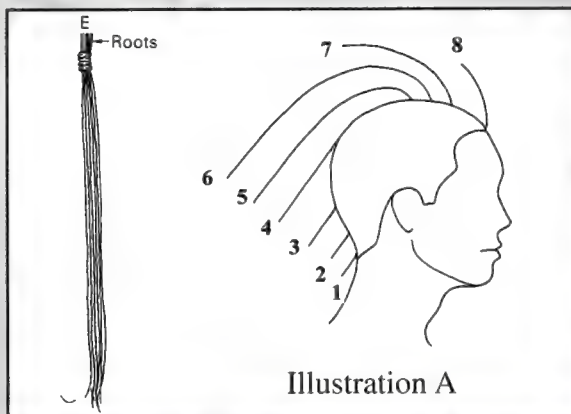


Illustration A

**Application Order - Numbered from the Bottom to the Top**

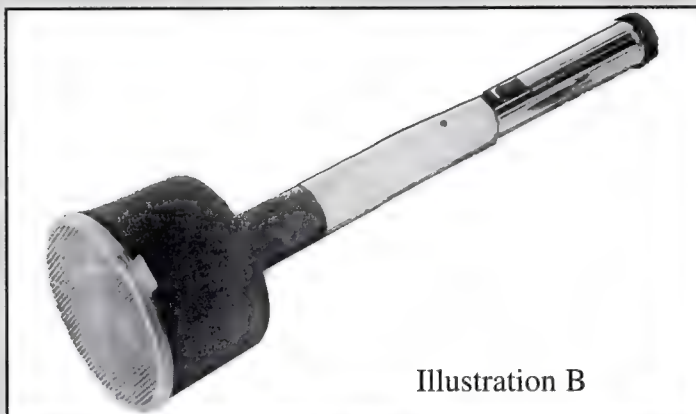


Illustration B

**CP-40 Electrostatic Flocking Applicator**

ball of the cut hair. Hold the small hairball in both hands and twist the wrists while separating hands. The exposed hairs will now be on end on each half of the hairball. Push these ends of the hairs into the applied adhesive and then back off without letting go of the hair. This will leave stubble standing on end at a right angle to the kit surface. Only the ends of those hairs that have come in contact with the adhesive will remain connected. Continue the process until the desired area has been covered. After the adhesive has dried thoroughly, blow off any stray hairs and seal with a dull coat. A similar effect can be accomplished using a flocking applicator (see illustration B). Flocking machines use a static electric charge to

apply flocking, fuzz, or hair to dolls, miniature furniture or model car interiors at the same right angle. They can be costly though going for between \$500.00 and \$700.00, but nothing is faster or provides a more professional looking job.

When intending to use hair or stubble or flocking on a kit, plan from the beginning for its eventual application. No matter what becomes involved in the creation of your masterpiece, if hair is to be added, it must be applied last. Nothing, with the exception of gel, hair spray, mousse, or spray lacquer to set the hair, should be attempted after the hair has been applied to the kit, nothing.

Next time we meet in an upcoming issue we'll deal with color blending, hair

growth, direction, laying patterns, hairlines and finishing when we apply human hair to Cine Art's bust of Boris Karloff as the Frankenstein Monster.

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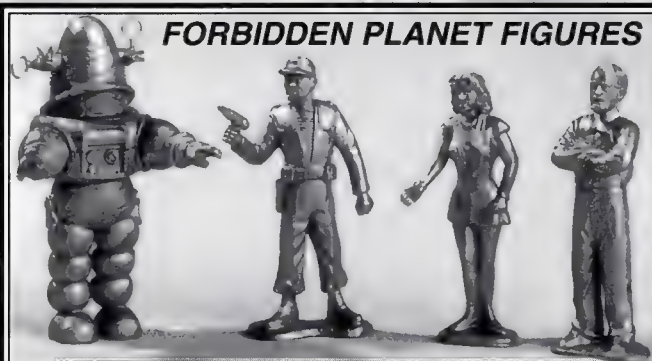
**Internet:** Type in your country - check under HAIR!

Alan Friedman is an award nominated member of the Hollywood Guild of Make-up Artists and Hairstylists Local 706 for 25 years. He is also a mem-

ber of the Academy of Motion Picture Arts and Sciences and the Academy of Television Arts and Sciences as well.

Alan's recent feature film credits include, Paramount Pictures "A Night at the Roxbury"; Special Make-up for "Blade"; John Carpenter's "Vampires"; Mel Brooks "Dracula, Dead and Loving It!"; "Clueless"; and both "Brady Bunch" feature length movies.

Television credits include a 1998 Emmy Award for "Outstanding Achievement in Make-up" for an episode of "Buffy the Vampire Slayer." Other recent television credits include, "Ally McBeal"; Disney's "Tower of Terror"; "Clueless" - the Series, and the 2 hour Pilot for the series "Dark Skies."



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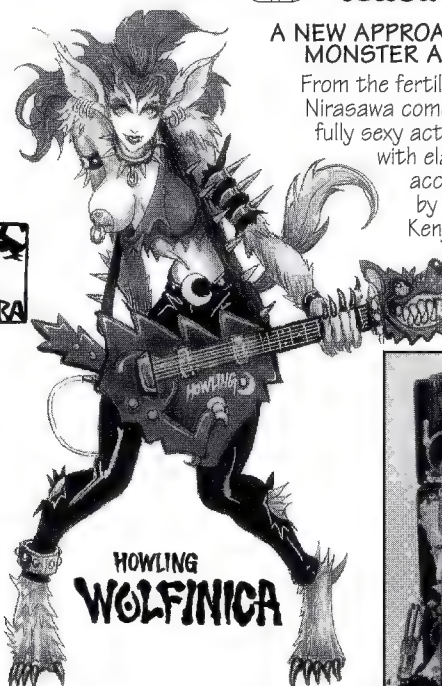
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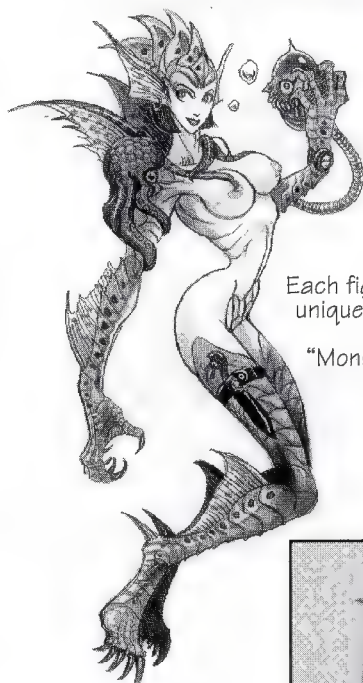
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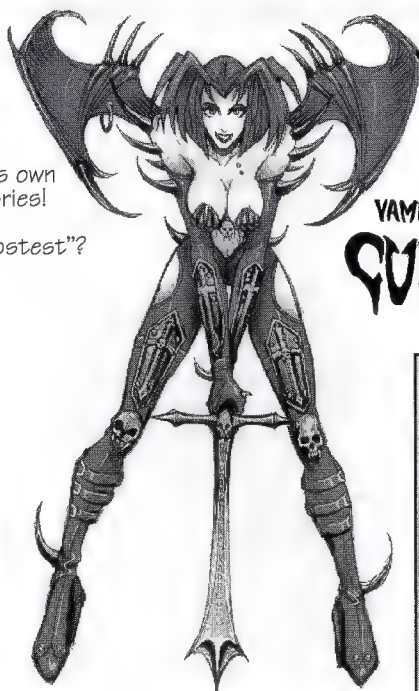


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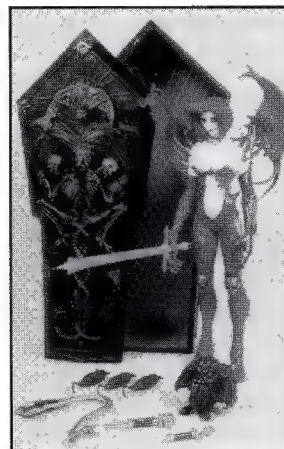


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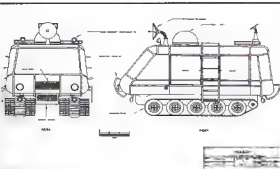
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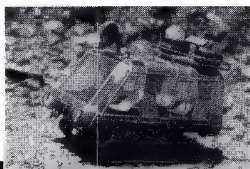
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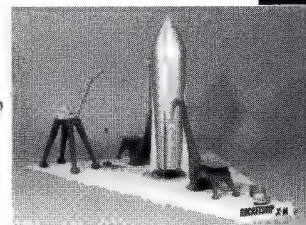
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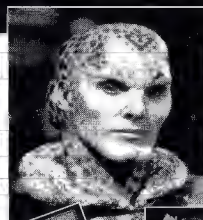
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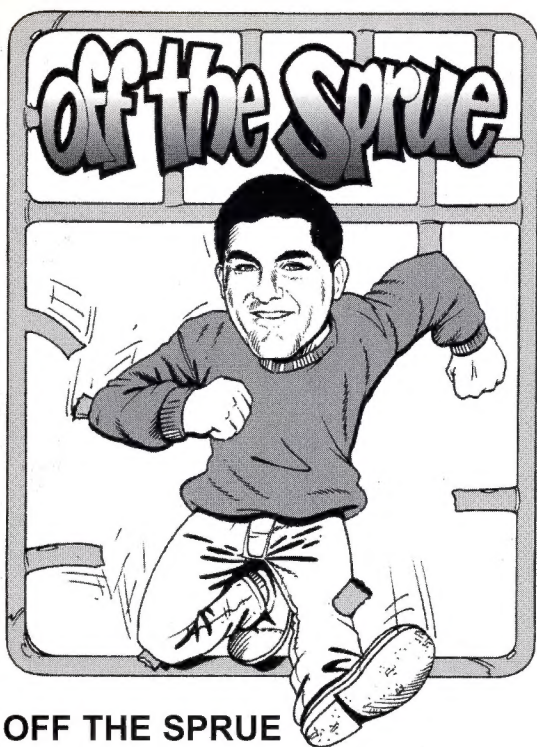
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- Stephen Kennedy - World Wide Web Guide Monthly (September 1998)





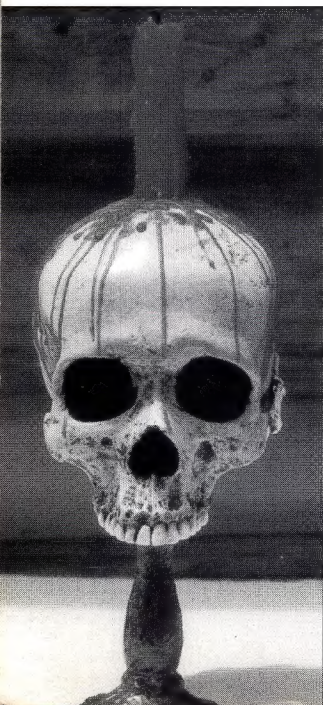


## OFF THE SPRUE

We've resurrected our "Off the Sprue" column from way back in Issue #9 and put Jeff Halpern at the helm. Jeff will be dealing with plastic, injection-molded kits of all types. First up: Revell-Monogram's Armageddon

## IN THE ARENA

Steve Goodrich is back with a vengeance and a number of kits he's worked his magic on.



Coming...

# In Issue #26 of Modeler's Resource™

**On Sale:**  
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## DARGA STYLE T-REX!

Beast meets beast with Bill's take on this all-new, long awaited kit from the folks at Horizon.

## AUSTIN SCALE MODEL SHOW

The Morgans are here to give us the tour. We apologize for not getting this in last issue.

## RESIN D'ETRE

and Jerry Buchanan have something in common...he's got at least one of their deformed kits to highlight for you.

## CHRISTOPHER LEE

Stops in at L.A.'s Creature Features; does an autograph and CD signing and chats with a captive crowd.

## AND IN FUTURE ISSUES...

- Join in our Underwater issue with things that "swim"...
- You'll be on the edge of your seats with our Classic Horror issue featuring articles from Bill, Fred, Jerry, Jim, the Morgans and others...
- Behind the Curtain with Phil Tippet, Optic Nerve and more...
- More on photographing your kits (this time, from an expert)...
- Polar Lights/Playing Mantis; we've got their profile
- RCHTA, Chiller and other show coverage
- Profile of Ron Sousa and his mag!
- Frank Cerney scratchbuilds Luke's Training Remote from Star Wars™

Look for all this and lots more in upcoming issues of  
*Modeler's Resource*

**[www.modelersresource.com](http://www.modelersresource.com)**

## THE BASICS

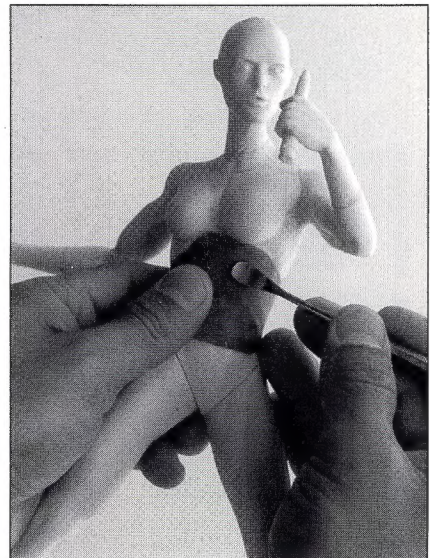
Scott Davis highlights some basic concepts to bring out the most in your kits.



## LARA CROFT

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How do you take a Generic Man and create a one of a kind sculpture of Lara Croft? Joe Sid, of NeoModel Tech shows you how.





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